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# Through the Eyes of Our Neighbors: A collaborative model for cultural, educational, and community organizations to meaningfully address homelessness in San Francisco

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Through the Eyes of Our Neighbors: A collaborative model for cultural,  
educational, and community organizations to meaningfully address  
homelessness in San Francisco

Keywords: access; architecture; art; community; contemporary art; cultural  
institution; education; exhibition; design; inequality; photography; museum studies;  
homeless; public program; social change; social justice

by  
Lauren Law Kingsley

Capstone project submitted in partial fulfillment of the requirements for the Degree  
of Master of Arts in Museum Studies

Department of Art + Architecture  
University of San Francisco

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Academic Director: Paula Birnbaum

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## Abstract

The following paper proposes a collaborative model in which an arts institution, a community organization, and a university come together to present a dual photography and architecture/ design exhibition, along with a series of public programs and education initiatives, to raise awareness regarding the issue of homelessness, empower members of the homeless community, and encourage museum-goers to take action. Furthermore, the project aims to partner with the City of San Francisco to implement design solutions to homelessness. The project, while large in scope, was inspired by a rather simple idea: that the museum should respond more effectively to its immediate community and exist as a place for people to engage in dialogue about how contemporary art can effect social change. Research in the museum studies field indicates that it is rare for cultural institutions to address homelessness through programming; and even less common to directly engage homeless persons or provide access to educational resources. However, by expanding the confines of traditional museum programming, it is possible to address matters of inequality and social justice more clearly and with greater impact.

*Keywords:* access; architecture; art; community; contemporary art; cultural institution; education; exhibition; design; inequality; photography; museum studies; homeless; public program; social change; social justice

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## Acknowledgements

I would like to dedicate this Capstone project to the artists living on the streets of San Francisco.

Your work is your voice; let us build you a megaphone.

Deepest thanks to my husband, Oren A. Bonen, and our son, Levi M. Kingsley-Bonen, for providing me with endless strength, love, and motivation during this process. I wish to express heartfelt gratitude to my parents, Diane E. Law and Lawrence A. Kingsley, for instilling in me the value of the golden rule, raising me in the real world, and teaching me the meaning of agency. I also wish to convey sincere appreciation for the extraordinary support of my mother-in-law, Linda J. Bonen, for always believing in me and helping to make the impossible possible.

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## Introduction

“I believe relevance is the key to a locked room where meaning lives. We just have to find the right keys, the right doors, and the humility and courage to open them.”

-Nina Simon, Director of the Santa Cruz Museum of Art and History

A museum is a public institution—its driving force is to serve the community by presenting thought-provoking and impactful exhibitions that have the potential to alter the ways in which we interpret the world around us. However, the community defined by cultural institutions is often exclusive, and does not speak to marginalized populations. Museums are often criticized for being elitist institutions that look down upon those who may not have had access to the education needed to approach an exhibition from an informed perspective. The museum is, therefore, decidedly not for them. But what if things were different? What if museums embraced their capacity to bring people from diverse backgrounds together, create a convening site for dialogue about the issues facing our society, and ignite a sense of agency in all of us to take action to make the world a better place?

Therein lies the essence of the enclosed proposal for *Through the Eyes of our Neighbors: A collaborative model for cultural, educational, and community organizations to meaningfully address homelessness in San Francisco*. Within this proposal, I have put forth a collective concept for an exhibition and public program series, as a joint venture between the Yerba Buena Center for the Arts, the Sixth Street Photography Workshop, and the University of San Francisco, with the primary goal to address the issue of homelessness in a meaningful way with long-term impact. The project seeks to involve the homeless, specifically artists and activists, in the life of the museum by inviting them to share their work through a professional museum exhibition. The exhibition would contain two major components: a photography exhibition featuring the work of artists who have experienced or are currently experiencing homelessness, and an architecture and design exhibition featuring proposed solutions to homelessness configured by emerging firms or individuals as well as the work of young students involved in completing their education. Furthermore, through a dynamic series of public programs and educational outreach initiatives, new audiences would be engaged and provided with the opportunity to access the resources that the museum has to offer.

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Each of three project partners would take on a unique role in the development and implementation of the project. The host institution, designated as the Yerba Buena Center for the Arts, would provide the physical space for the exhibition and many of the public programs. They would also incorporate the project into their existing roster of programming, dedicating varying fractions of their staff's time to accomplish specified areas of work. The curatorial vision for the photography exhibition would be driven by the Artistic Director of the Sixth Street Photography workshop, Tom Ferentz, and inspired by his work at the studio for over 20 years. The University of San Francisco would provide an academic advisor to connect the work of the museum to the work being done by students and professors in our community, help to identify and engage resources within that community to develop a broad base of support within academic circles, and provide students with the opportunity to volunteer or work as educators on the project. Together, these primary project partners would realize a model for museum programming that could be replicated in other cultural institutions around the country and beyond.

Approaching my research of this topic, I consulted a range of peer-reviewed sources, including work published within the museum field specifically focused on addressing the topic of homelessness, but also in the areas of art education, social work, community engagement, public art projects, and exhibition design. I drew substantially from the work of Rose Paquet Kinsley, PhD student in Museology at the University of Washington, whose essays provided the most relevant and concise reference to the history of museums addressing homelessness, as well as concrete recommendations to improve these engagements (Kinsley, 2011 and 2013). Additionally, I found the work of Professor Cynthia Miller, through her oversight of and reflections on the Homelessness Photography Project at Emerson College in Boston, to provide an excellent framework from which to develop the photography component of the exhibition (Miller, 2006); whereas a thesis proposal regarding a traveling design exhibition on homelessness and an international example from Denmark provided inspiration for the design aspect of the proposal (Antiquino, 2016; Laursen, 2014). Equally relevant were an article and a social sciences study illustrating the effectiveness of art education on the lives of homeless youth and adults (Desai, 2007; Prescott, 2008). Finally, overarching theoretical texts regarding the longstanding tradition and

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evolution of museums and social change, as well as the rising significance of community engagement, served as a foundation from which to assess the work that has been accomplished to date and propose something that builds upon that history to propel us forward (Karp, 1992; Sandell, 2002; Silverman, 2009; Worts, 2011).

I also drew great inspiration from the work of Tom Ferentz and the Sixth Street Photography Workshop. In operation since 1992, the workshop has established a reputation in the community for being a safe space for disadvantaged artists from marginalized communities to develop professional skills in photography through weekly workshops at the gallery and darkroom classes. Through a range of grants and sources of funding, Mr. Ferentz is able to make resources available at no cost to the artists. Their work hangs on the walls of the new space opened in 2014, located on the ground floor of the Hotel Isabel on the corner of Seventh and Mission Streets in the South of Market district of downtown San Francisco.

This proposal will first provide a foundation for understanding community engagement from a museum studies perspective, through a review of literature in the field. It will then move on to outline a program, which posits an absence of homelessness engagement initiatives in the majority of museums, specifically in San Francisco, could be filled by a collaborative, multi-faceted approach. The structure of the program is defined here, along with the identification of each of the three primary project partners and the vision and purpose for the project as a whole. Finally, the program proposal outlines specific goals and objectives to be achieved through the realization of the project. Subsequently, the action plan will go on to provide additional detail regarding specific steps that must be taken in order to achieve each of the objectives established, including the identification of the party responsible for implementing each item. The action plan also includes a proposed budget, along with a timeline in the form of a Gantt Chart, which includes each of the action items previously identified. Finally, the summary and conclusions reflect on the process of researching and developing the proposal and looks forward to next steps, remaining questions, and closing statements from a personal perspective.

According to the Tipping Point Foundation, 36,000 of our neighbors in the Bay Area spend their nights in absence of an adequate place to sleep, with 7,000 of those individuals experiencing



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homelessness within the City of San Francisco (Tipping Point, n.d.). Meanwhile, museums continue to be faced with the question of relevance: how to remain relevant to their visitors, their supporters, the general public, and furthermore the people who have yet to engage with the museum and remain for whatever reason outside its walls. Nina Simon pushes this concept further in her latest book, *The Art of Relevance*, which resonates very closely with the proposal contained herein. Our communities need us. They need us to remain relevant and to embrace the opportunity to connect members of our community with a common purpose. My goal is to inspire people to embrace projects with the capacity not only to alter perceptions but to ultimately change minds, and have a lasting impact on the field of museums and social justice.

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“As long as I paint or take pictures, I know there’s more to me than just being some guy who lives on a bench in the park. I know there’s something about me to notice... something to pull me up...something I know about myself because I can look at it on the lousy days and remind myself what I’ve done. Some days, that’s all I’ve got. We could all use a little more of that, right? How can anybody say that because I’m homeless I shouldn’t have that? That if it doesn’t get me a bus fare or a burger, it’s a waste of time? That’s like saying what’s inside of me is a waste of time.”

– Tommy, *Homeless Photography Project*, Emerson College

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Across the United States alone, homelessness is a matter of severity faced by millions of people each year (National Law Center on Homelessness and Poverty, 2015). It is increasingly important for museums to implement programs that thoughtfully and successfully engage members of their community who are experiencing homelessness. Museums are uniquely poised to address matters of social relevance; however, they struggle to challenge their own status quo and find meaningful ways to tackle difficult subject matter of this nature while developing new initiatives to strengthen their existing mission and program. Following is a review of literature published on the topic of museums and social change, specifically with regard to engaging homeless populations, addressing the social responsibility of museums, program models used to address homelessness, and the impact of such programming on both the homeless and the public at large.

Many museums pride themselves on the extent to which they are able to engage their community. In fact, this has become a key objective and measure of success for most cultural institutions. The definition of community is of course vastly different for each organization. However, for the purpose of my research, I am focusing on the inclusion (or exclusion) of individuals experiencing homelessness among the communities that our museums serve. Museums often act as vessels for telling the stories of people who live in their surrounding communities and this has a direct impact on the ways in which groups of people are defined and understood both by society at large and also in terms of their own constructed identities (Karp, et al, 1992; Sandell, 2002; Wood, 2013). It is a great responsibility that falls on the shoulders of museums to serve as catalysts for change in the world. Museums can help the public to recognize the social responsibilities that we all share and inspire people to become empowered agents

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of change in their communities (Sandell, 2002; Silverman, 2009). The impact of this work can be measured both in terms of audience reaction to programming (Desai & Chalmers, 2007; Miller, 2006) and also in terms of the lasting influence of art education and museum engagement on those who are experiencing homelessness (Kinsley, 2011, 2013; Miller, 2006; Prescott, et al, 2008). In sum, the groundwork has been laid and museum professionals around the country and beyond are poised and ready to take the next step.

### What is homelessness?

According to the National Alliance to End Homelessness, “Homelessness occurs when people or households are unable to acquire and/or maintain housing they can afford” (National Alliance to End Homelessness, n.d.). The Alliance reported that 564,708 people were homeless on an average night in the United States as of January 2015, and, of that number, 206,286 were in families and 358,422 were individuals (National Alliance to End Homelessness, n.d.). The Alliance also reported that approximately 15% of the homeless population are considered “chronically homeless” individuals, 2% “chronically homeless” people in families, and 8% are veterans (National Alliance to End Homelessness, n.d.). The National Law Center on Homelessness and Poverty currently estimates that, on an annual basis, between 2.5-3.5 million people sleep in “shelters, transitional housing, and public places not meant for human habitation” (National Law Center on Homelessness and Poverty, n.d.). According to these two primary authorities on the subject, it is extremely difficult to document and track homeless populations, so the data available is often inconsistent. However, regardless of the specific methods used to track this data, the evidence reflects a disturbing reality.

A broad range of influences and determining factors have the potential to lead people into homeless circumstances. Generally speaking, people might assume that the primary causes of homelessness are the lack of affordable housing and financial circumstances that have led to an increase in the number of people living in poverty (Kinsley, 2011). However, these situations can be worsened by a variety of economic and social forces including an unstable housing market leading to mass

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foreclosures, flaws in the healthcare system that remain even after the passage of the Affordable Care Act in 2010, lack of job opportunities, domestic violence, mental illness, and drug/alcohol abuse and addiction (Kinsley 2011, 2013; National Coalition for the Homeless, n.d.; National Law Center on Homelessness and Poverty, 2015).

American society has, more than other societies around the world, blamed homeless individuals for their own circumstances (Kinsley, 2011, 2013; Miller, 2006). Therefore, people who are experiencing homelessness are rejected by the mainstream and forced to live with the realization that they exist apart from or away from that which is normal. They are evicted, relocated, shunned, scorned, and otherwise excluded from many of the places, experiences, and joys that the rest of us are accustomed to. As Rose Pasquet Kinsley directly points out in her essay, “Engaging with Homeless Adults in Museums: Considerations for Where to Begin,” this reality is a call to duty for museums to step up and recognize their exceptional ability to be a space for inclusion and engagement for *all* people, especially those who have been marginalized in society.

### The social responsibility of museums

The foundation for understanding the role of museums in addressing challenging social justice issues in modern society has been discussed and published on at length by museum professionals and academics both here in the U.S. and abroad, ranging broadly from identity and marginalization to the environment; from gender, racial, and ethnic equality to disability rights; and more. However, a certain disconnect remains between the speculative nature of what is discussed in academic circles and the action that is taken by museums on the ground. Specifically, with regard to homelessness, while there has been arguably more attention paid to the issue in recent years, the number of museums that are actively developing programs to include homeless persons within their definition of community or to engage homeless populations in their communities remains limited. While there are past initiatives to reference, there are currently no museums in the City of San Francisco with active programs whose mission is either partially or entirely defined by directly engaging the homeless.

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A strong case has been made for the fact that museums have a distinct ability to create a space for inclusion and engagement and serve as catalysts for enabling visitors to recognize their own social responsibility to enact positive change in their communities and beyond (Kinsley, 2011, 2013; Sandell, 2002). Museums should become more actively involved in this progressive movement to recognize their influential capacity for social impact, gain a deeper understanding for, and act upon their responsibilities towards society (Sandell, 2002). Kinsley (2011), argues that “as institutions with the ability to explore current social issues, the power to counter social exclusion, and a desire to be relevant in today’s society, museums can play a unique role in addressing the issue of homelessness and engaging those who experience this reality.” Herein, a compelling argument is shaped for museums to take on a more active role in controversial aspects of society, pointing to their shared commitment to serve the public and their intrinsic capacity to be conveners for social discourse and sites for activism.

In her book, *The Social Work of Museums*, Lois Silverman provides a foundational resource for museum educators, public program developers, and social workers alike regarding how museums can engage in social work. Silverman affirms that the fields of museum studies and social work are not only complementary but in essence reciprocal: “It is from the field of social work that museums have, intentionally and unintentionally, garnered both essential approaches and practical guidance to inform many of their social service efforts to date” (Silverman, 2009). Specifically, Silverman asserts that museums can serve as advocates for fair and adequate housing in our communities. However, she does not enter into specific discussion regarding the steps that might be needed to implement politically activist programming. As broad and inspiring as her writing is, a disconnect remains between that which has already been done and that which needs to be done now and in the future.

Discussion of the connection between museums and the communities they serve, as well as challenges faced in these relationships, is prevalent in the research that has been published to date. A good foundation for this dialogue is provided by Ivan Karp, Christine Kreamer, and Steven Lavine as they encourage museum professionals to engage with their communities in a more direct and active way. Compiling an in-depth view of challenging programming at institutions around the world, contributing

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authors illustrate the need for community engagement in order to sustain the contemporary relevance of museums in society. A vital part of this process is understanding how these programs will impact the very people and communities whose stories the museum seeks to tell. Karp writes in his introduction that “the acknowledgement by museums of the existence of publics entails the idea that these entities should be asked about their own opinions and interests and about the effects of exhibitions on their sense of who they are” (Karp, 1992). He goes on to emphasize the very political nature of this struggle, maintaining that it is in essence a museum’s calling to be an integral part of this process. It is critical to recognize the major role that museums play in how groups of people in their community are defined and understood both by society at large and also in terms of their own, constructed identities.

Elizabeth Wood takes this foundational museum theory a step further in 2013 as she writes about three specific museums that are “more than just cultural centers, ... link[ing] the history of urban dwellers with the city where they settled...creatively involving residents in telling their stories...[and] bringing life to urban centers, rejecting the generational stories of residents, and giving them a sense of pride in their history and their city.” Citing the example of the Wing Luke Museum, Wood (2013) writes that an exhibition on the subject of Asian American homelessness in the U.S. provided visitors with a deeper understanding of the homeless experience and also offers substantial recommendations for ways in which we can support people in our communities who are experiencing homelessness. This discussion highlights successful examples of museums that strive not only to connect with but to empower their communities to take action.

### Program models

Most U.S. museum programs that have addressed the issue of homelessness in the 21<sup>st</sup> century have done so through photography or multimedia exhibitions co-developed with an artist or community organization, and the projects did not involve direct engagement with homeless populations (Kinsley, 2011). A successful and impactful photography exhibition model that could be replicated elsewhere is the

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Homelessness Photography Project, produced in partnership between Emerson College and Neighborhood Action, Inc. This project is a primary example of the kind of direct community collaboration that will provide a foundation for partnership that is instrumental in ensuring long-term impact (Kinsley, 2013; Miller, 2006). The direct involvement of the participating photo artists in the exhibition has an extremely positive impact on their sense of identity, and the exhibition helped to break down walls in the community and inspire activism (Miller, 2006).

Following a survey of recent exhibitions that have followed this model, as well as those that have developed alternative approaches to the issue, Kinsley suggests museums should engage in more innovative, unconventional projects in order to meaningfully engage homeless persons and ensure lasting positive outcomes for visitors and the community alike. She states that “it is advisable [for] museums [to] explore ways to actively engage with adults who experience homelessness... [And] that museums might have to think beyond the traditional exhibition model to find creative and appropriate ways to do so (Kinsley, 2011). Furthermore, most museum exhibitions have addressed homelessness as a subject, which is “depersonalizing, and does little to either increase museums’ relevancy among the group being depicted, or ensure the group’s long-term access to museums’ resources” (Kinsley, 2013). Therefore, we begin to understand the importance of collaboration with community partners in order to develop a program that is well-received and has the potential to encourage progressive dialogue.

It seems relevant here to consider the impact of photography centered on the subject of homelessness beyond the limited context of an art museum, if only to understand the pervasive power of images depicting the experience of homelessness. In keeping with Kinsley’s concerns, the ubiquitous use of photographic images of the homeless in commercial, political, artistic, and non-profit realms was found to have perpetuated the identification of homeless individuals as the “other” in German society (Schmidt, 2015). Representing homeless people or the subject of homelessness through photographs contributes to the misunderstandings and misrepresentations of homeless people in society and furthers the divide between those who are properly housed and those who live on the streets (Schmidt, 2015). Like Kinsley, Schmidt suggests that, by empowering the subject to become more involved in the process of their own

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representation, we can make a significant difference in the way people experiencing homelessness are regarded and understood in society.

While photography has been a popular medium through which to address homelessness in a museum context, research suggests that some projects focused solely on this lens of interpretation may be problematic, perpetuating a disconnect between the museum and its represented community (Kinsley, 2011, 2013; Miller, 2006, Schmidt, 2015). Therefore, I am taking into consideration several other approaches including design, urban studies, and public art projects, implemented both here in the United States and at various sites abroad:

- **Architecture and Design:** Design practitioners, both those who are early in their careers and well-established practitioners have the capacity to make a drastic impact on the lives of homeless people everywhere and engage in civic-minded projects (Antiquino, 2016). Two exhibitions presented in New York, NY, were brought to my attention, which “grapple with this topic by addressing multiple factors that are components of the homelessness phenomena, including poverty, lack of shelter, mobility and lack of dignity” (Antiquino, 2016).
  - *Design for the other 90%* was presented at the Smithsonian’s Cooper-Hewitt National Design Museum in New York City in 2007. The “other 90%” is defined as the fraction of people in the world who do not have access to professional design services or products. The exhibition reveals how communities, designers, architects, and various organizations are collaborating to develop solutions to problems in urban planning, affordable housing, education, public health, etc.
  - *Small Scale, Big Change: New Architecture for Social Engagement* exhibition was hosted in the Special Exhibition Gallery of the Museum of Modern Art (MoMA) in New York City in 2010/2011. The exhibition focused on eleven architectural projects in underserved communities, ranging from schools to housing projects and illustrated the ways in which architecture and design are capable of addressing social concerns, such as fair and adequate housing.
- **Urban Studies:** Museums are increasingly broadening the pool of material from which curators and project managers draw their inspiration. In this instance, the museum took advantage of a rare opportunity to engage in a social experiment through an extremely unconventional project.
  - The Old Town museum, an open air museum in Lyngby, Denmark exhibited a re-creation of a homeless person’s dwellings in an effort to raise awareness regarding the issue of homelessness. The installation was on view for two and a half months in 2012 (Laurssen, 2014). The visitor survey results are referenced within the impact section of this review.



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- Public Art: Public art projects present an appealing model for addressing issues that are important to the community, because they are inherently more accessible and are driven by community involvement and require more support from a broader base.
  - Street Art: In 2008/2009, the Royal Ontario Museum presented *Housepaint*, a project through which the museum partnered with street artists to bring awareness to homelessness in their community. This type of integrated, collaborative programming has the capacity to serve its community and also succeed in designating the museum as an active and centralized space within that community where matters of social justice can be addressed (Fraser, 2009).
  - Murals: In 2012, the Philadelphia Mural Arts Program provided an unprecedented opportunity for people in prison, along with their friends and family, to share their stories by contributing to a large-scale work on display in their community (Buseman, 2012). While not directly addressing the issue of homelessness, this project provides an interesting example of an art project with a poignant, socially relevant message. This project could also be replicated in other urban contexts.

Conceiving and implementing any one or more of these program models takes on a specific set of challenges and opportunities. However, regardless of the program's structure, museums that wish to engage in social activism through their programming, and to thrive in these efforts, must follow certain processes and take various elements of their work into consideration (Worts, 2011). Of these recommendations, the need for museums to expand the traditional exhibition model and engage a wide range of partnerships has been references repeatedly in the research available on the subject (Kinsley, 2011, 2013; Miller, 2006; Worts, 2011). Therefore, it is critical for a project of this nature to have a flexible program structure and broad, collaborative allies in the community in order to succeed.

### Impact

Building on her original work in 2011, Kinsley published a subsequent article on the same subject in 2013, which engaged in a deeper examination of the potential connections between museums and homeless persons. Through her research, Kinsley consulted a range of experts working in the field to investigate ways in which museums could implement projects that empower homeless people by providing them with access to information and opportunities through the museum's network of resources

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and programming. Her findings reaffirm the need for museums to engage with homeless populations in a meaningful way by developing long-term relationships with other organizations and individuals in order to make the commitment necessary to carrying out this important and challenging work. Kinsley urges museums to move beyond the traditional exhibition model to engage and empower the public, while partnering with other organizations to broaden the scope of stakeholders and encourage a truly collaborative process and dialogue with lasting implications. These claims are further substantiated following a review of articles which summarized the impact of specific museum programs and art education (Desai & Chalmers, 2007; Miller, 2006; Prescott, et al, 2008).

### **Impact I: Engaging and empowering individuals experiencing homelessness**

Few studies have been published that address the impact of art on members of our community who are experiencing homelessness. It is important to consider this impact from multiple perspectives—first, engaging individuals who could play a direct role in helping to shape the program and participating in that process, and also reaching those who may not be directly involved with a museum project but might be able and or interested to attend a public talk, educational workshop, or program.

As part of the Homelessness Photography Project at Emerson College in 2006, Professor Cynthia Miller recorded information regarding the impact of the project on community participants. She writes, “The challenge to enacting social change is to help to draw out and develop individuals' awareness of the significance, value, and validity of their experiences—to illuminate the assets that make each of them a unique member of their community” (Miller, 2006). Members of the homeless community who participated in the project were empowered by their use of photography, because they had access to a new mechanism to share their experience and to document their stories, ultimately reaffirming their existence and identity to themselves and to others (Miller, 2006). This is the type of direct engagement that has the potential for lasting and meaningful impact, and should be noted for future program developers.

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It is necessary to insert the power of art itself into this dialogue as well. Not only does art education have an extraordinary ability to inspire and empower, but art itself and the act of visual and creative expression present an incomparable means of responding to and coping with the challenges of our time (Desai & Chalmers, 2007). Desai and Chalmers declare that “a world without art needs to be unimaginable—not just because art enhances and decorates—but because we need art for cultural survival and cultural change. And sometimes the art that we need most may be the art that is the most critical” (Desai & Chalmers, 2007). This advocacy for art that takes on significant social and political meaning is critical to this conversation as well, because at the end of the day museum programs are nothing in the absence of uninspired artists.

Finally, it has been found that art education programs, in particular, have positive and measurable implications for homeless youth (Prescott, et al, 2009). A study was conducted to analyze the impact of art education on young homeless people at an art center in Seattle, Washington. The study includes interviews with some of the individuals who attend the art center. When asked to describe the importance of art in their lives, the participants reference art as a friend, a savior, an identity-shaper, and/or a safe place (Prescott, et al, 2009). The conclusion was reached that homeless youth are more likely to reach certain determined milestones of achievement if they attend classes at a local art center. (Prescott, et al, 2009). This study provides evidence to support efforts to make art education available to homeless youth, and museums interested in engaging in this type of work should be encouraged by the data available that proves it will have an impact.

### **Impact II: Educating and empowering museum visitors**

Of course, a central tenet of engaging the community is having an impact on the public during the time that they spend in the museum. The research suggests that matters of social justice, including homelessness, can be meaningfully addressed through art practice and dialogue (Desai & Chalmers, 2007). The impact of socially relevant programming on the public has also been well researched and documented through visitor surveys attendance metrics. Visitor surveys conducted at the Old Town

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Museum in Lyngby, Denmark, following the installation of a homeless individual's dwellings indicate that people left the exhibition with an increased level of awareness and sensitivity towards the issue of homelessness and also displayed a greater sense of respect toward people experiencing homelessness (Laurssen, 2014). Laurssen's conclusions clearly reveal the positive impact on museum visitors for projects with a socially relevant message.

The success of a project of this nature can also be measured more qualitatively, by taking note of the dialogue surrounding the project in the public, gauging whether various community partners feel that their causes had increased visibility as a result of the museum's presentation, and paying close attention to how members of the public engage in activism beyond the walls of the museum, bringing informed awareness to the issue beyond the scope of the museum project itself. Citing the example of the Homelessness Photography Project in Philadelphia, the program's director, Cynthia Miller (2006), asserts that the "the challenge of enacting social change is to help to draw out and develop individuals' awareness out of the significance, value, and validity of their experiences – to illuminate the assets that make each of them a unique member of their community." In this project, the photographers were inspired by the proposal that they would have an active role in telling their own story and asserting their voices to the public (Miller, 2006). This level of empowerment yielded further positive results, when the photographers offered to continue their level of public engagement by giving talks to various groups about their work and the importance of "promoting the creative expression among the disenfranchised" (Miller, 2006). Furthermore, there was a notable increase in the level of student activism on issues of poverty, affordable housing, and homelessness at Emerson College, where the project took place, following the exhibition (Miller, 2006). Together, the broad and powerful effects of these projects continue to provide concrete evidence for lasting impact.

### Conclusions and next steps

Museums have an exceptional opportunity to use their position of cultural prominence, voice of authority, and control of public space to make a positive social impact. Much has been published to date

## **Review of Literature**

providing a concrete foundation from which to understand the history, challenges, and future potential on the subject of museums and social change. A museum's community is somewhat self-defined, but there is also space to question whether museums are adequately including members of their community who are otherwise being excluded. Particularly with regard to homeless populations, the positive impact of art education has been studied and documented and serves as a clear rationale for promoting educational programming that reaches these audiences.

Direct engagement with individuals whose personal experiences are the very subject of the installation increases the integrity of the project and deepens the connection between the museum and the community. Furthermore, the impact of exhibitions that directly address the issue of homelessness is two-fold—by striking the right balance between quality programming and community engagement museums can empower both homeless populations and the public at large. However, the finite nature of this impact leaves room for improvement. An exhibition may leave an impression during its time on view, but what happens after the show closes? Additionally, it seems that homelessness might be addressed in a more comprehensive way by coupling an exhibition with a series of public programs, rather than being confined to a physical installation. I hope to propose a program with measurable goals and outcomes that hinges upon the direct involvement of individuals from the community and ensures lasting impact by collaborating with a broad range of stakeholders critical to the project's implementation and success. It is high time for museums to embrace their calling as centers for activism and social change.

## **Program Proposal**

### Overview

Through my research, I have determined that there has been an increasing level of dialogue in academic and institutional circles regarding the topic of museums and community outreach, specifically with regard to marginalized groups and the direct engagement of homeless populations in a museum setting. However, there are few museums that have been able or willing to address this admittedly complex issue head-on through programming and initiatives in their own right. Therefore, I am proposing a multi-faceted museum program on the subject of homelessness in San Francisco that would include a collaborative photography and design exhibition accompanied by a series of public programs. The project would be called *Through the Eyes of our Neighbors* (working title). I believe that this program would help to ignite activism in our community, ensure lasting impact for homeless individuals, and instill an increased sense of agency among museum visitors and the general public. The proposal for this program will be positioned within the context of specific institutions and community partners in the San Francisco Bay Area. However, I am also hopeful that this proposal has the potential to serve as a model for other museums, non-profit organizations, and cultural institutions to spread awareness and positive social change through museum work in our city, state, country and beyond.

### Background/Inspiration

Like most people who are living in San Francisco in the year 2016, residing and/or working in the South of Market (SoMa) district in particular, I have been troubled, on a daily basis, by the ever-present and inexcusable extent to which so many of our neighbors are living on the streets. Especially given the relative wealth of residents in the Bay Area and the growing presence of highly profitable industries such as technology corporations, the notion that we have not been able to identify resources and creative solutions to combat this problem has left me utterly enraged. I felt compelled to somehow connect this discomfort with my graduate work.

The subject of homelessness is a subject with which I had relatively no familiarity prior to beginning my research for this project. I also feel uncomfortable addressing a matter of such severity to so

## **Program Proposal**

many people from a relatively privileged position. At the same time, however, I feel an obligation to propose a level of involvement on behalf of museums that I believe is capable of making a significant, positive impact. These complex challenges cannot be resolved overnight, nor do I believe that it should or could be the sole responsibility of any single government agency, non-profit organization, or private sector entity to address them. Rather, it is our collective duty to rise to the occasion and come together to find multiple ways in which to have a positive impact on a problem that I believe to be a defining issue of our time. Museums are not exempt from this call of duty, and I believe that they are poised in an inimitable position to harness a dedicated audience of supporters to engage in positive dialogue on the subject and make a difference.

### Program Structure

Collaboration is critical to conceive, develop, and implement a project of this nature. The stakeholders will be many and the potential for widespread impact is even greater. The structure of the program itself will involve three primary entities: the hosting institution, a larger arts organization; the primary community partner, a smaller establishment with more on the ground experience working closely with marginalized groups; and the university partner, an educational institution with the capacity to link communities together through academic resources and student involvement. Substantial sources of funding also need to be identified, and there will likely be additional community partners brought in to the planning process as it moves forward. I have proposed potential sponsors and funders, as well as ideas for programmatic collaboration with design firms and non-profit organizations dedicated to bridging the gap between the arts and social justice. However, for the purposes of the proposal for *Through the Eyes of our Neighbors*, I plan to focus on these three key roles.

## **Program Proposal**

### **Proposed Host Institution: Yerba Buena Center for the Arts**

Mission: We generate culture that moves people. We believe that culture is an essential catalyst for change. Therefore, it's the responsibility of arts organizations to spur and support societal movement.

Vision: A community that thrives on inspiration. It will take the creativity and imagination of all of us to create a more hopeful and equitable future. Before we can create that future, we must be inspired to envision it.

(Yerba Buena Center for the Arts, n.d.)

### **Proposed Community Partner: Sixth Street Photography Workshop/ 6th on 7th Gallery**

Sixth Street Photography Workshop: Since 1991, Sixth Street Photography Workshop has provided free photographic training to the homeless and low-income community of San Francisco. We have an on-going beginning photography workshop taught by S. Renee Jones, an advanced Workshop photographer. We recruit participants for our classes from shelters, residential hotels, social service agencies and community organizations. Classes meet every Wednesday for darkroom and field sessions with occasional museum and gallery field trips. Participants are supplied with film, paper and cameras and have access to our darkroom and studio. They can also work with digital cameras.

6th On 7th Gallery: In 2014, Sixth Street Photography Workshop opened a dedicated gallery for its photography. Located in the historic Hotel Isabel at Seventh and Mission Streets in South of Market, it features new work and work from the collection, (spanning more than twenty years, 1992-2014).

(Sixth Street Photography Workshop, n.d.)

### **Proposed University Partner: The University of San Francisco**

Vision: The University of San Francisco will be internationally recognized as a premier Jesuit Catholic, urban university with a global perspective that educates leaders who will fashion a more humane and just world.

Mission: The core mission of the university is to promote learning in the Jesuit Catholic tradition. The university offers undergraduate, graduate, and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others. The university will distinguish itself as a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice. The university will draw from the cultural, intellectual, and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs.

(The University of San Francisco, n.d.)



## Program Proposal

### Vision & Purpose

*Through the Eyes of our Neighbors* would undoubtedly challenge the status quo. However, it is through that struggle that we often find the most rewarding, progressive, and transformative of work. In order to establish a strong foundation from the outset, I would first bring together three key partners: a contemporary art institution that seeks to more deeply engage its community; a small non-profit organization that has been working directly with and empowering members of the homeless community for decades through artistic training; and a University whose driving principle is to foster a more humane and just world. Through this collaboration, I hope that my project would gain significant visibility and expand existing forums for dialogue around this important issue, as well as ensure access to resources and communities of support. Furthermore, this project seems to exist at the very confluence of the individual missions of each of these entities.

I believe that *Through the Eyes of our Neighbors* has the potential to speak to audiences who may never before have stepped through the doors of an arts institution, gallery, or the like. This would directly further the mission of an institution such as the YBCA, which states that they strive to mean more to more people and to directly engage their community. I believe that this project also has the capacity to speak directly to those in the museum field and demonstrate both the need for programs like this to exist within museums and the level of influence that our organizations have on their communities. Museums sometimes exist in a bubble and fail to acknowledge or harness the extent of their own transformative power. However, the dialogue surrounding this project would echo throughout the museum field. I envision participants and key stakeholders being invited to host panel discussions at professional museum conferences. Finally, this project would result in greater visibility surrounding the long-standing work of the Sixth Street Photography Workshop, provide new opportunities for funding and collaborative partnerships, and expand the audience for the participating artists' work.

## **Program Proposal**

### Goals & Objectives

Goal I: To engage the museum as a convening site for artists, practitioners, academics, and the public to come together, generate ideas, and create dialogue encouraging each of us to become empowered as activists against homelessness in our community.

- Objective 1: Mount an exhibition of artwork created by local artists who have experienced or are currently experiencing homelessness as well as activists who are engaged in the fight against homelessness.
- Objective 2: Bring together a range of community participants in a week-long series of public events including educational outreach, panel discussions, participatory interactions, and conversations.
- Objective 3: Establish guidelines for the exhibition design that provide visitors with accurate information, aim to change negative stereotypes and deconstruct the taboo subject of homelessness, and provide various concrete means to take action.

Goal II: To assert that museums and cultural organizations have a heightened level of responsibility to raise awareness regarding the issues of homelessness and take action to directly address social justice in their communities.

- Objective 4: Place control over the artistic vision of the exhibition in the hands of those whose stories and experiences of homelessness are being told through the photographs on view.
- Objective 5: Invite a range of experts in the field to participate in a panel discussion hosted by the YBCA, including social workers, homeless or previously homeless artists, the Director of the Sixth Street Photography Workshop, political activists, curators, designers, and urban planners.
- Objective 6: Develop a series of in-depth art education programs to take place both at the YBCA and at various sites throughout San Francisco, specifically aimed at engaging homeless youth and adults through hands-on courses.

## Program Proposal

Goal III: To propose solutions to the issue of homelessness that can be implemented in real life, beyond the scope of a museum program, ensuring direct connection between the project and implementing real solutions for our community.

- Objective 7: Engage emerging design students and practitioners to propose design solutions to the issue of homelessness that will be included in the exhibition.
- Objective 8: Engage the public by including a hands-on exhibition workshop and inviting the public to respond to and vote on the proposed solutions to end homelessness, and to propose ideas of their own.
- Objective 9: Build into the program the opportunity to propose design solutions to city planners in San Francisco with the endorsement of elected officials, social workers, urban thinkers and designers, and members of the public.

Goal IV: To ensure lasting, positive impact for the community at large, as well as for the co-creators and collaborators of the project and museum visitors.

- Objective 10: A continuous evaluation process for the exhibition and public programs will include input from homeless persons, designers, museum curators, social workers, etc. to encourage broad-based community dialogue around the project.
- Objective 11: Three primary partners will designate the exhibition opening date as “Homelessness Awareness Day” in perpetuity.
- Objective 12: One year following the project’s initial launch, key stakeholders will reconvene through a public forum to discuss the challenges, successes, and overall impact of the project.
- Objective 13: A formal publication will accompany the exhibition, documenting the development and implementation of the project.

## Action Plan

### Project Team Overview

Project Manager: Lauren L. Kingsley

Program structure (three primary partners):

1. Hosting institution: Yerba Buena Center for the Arts
2. Community partner: Sixth Street Photography
3. University partner: University of San Francisco

Working groups (six specific areas of focus):

1. Curatorial
  - a. Curator
  - b. Curatorial assistant
  - c. Project coordinator
  - d. Curatorial Advisor
  - e. Artists
2. Education and Public Programs
  - a. Lead educator
  - b. Educational assistant
  - c. Public programs manager
  - d. Public programs assistant
  - e. Educators (art program instructors and community workshop leaders)
  - f. Content developer
  - g. Digital coordinator
  - h. Academic advisor
3. Exhibitions
  - a. Exhibition manager
  - b. Exhibition coordinator
  - c. Exhibition designer
  - d. Preparator
  - e. Installation manager
  - f. Installation coordinator
4. Graphic Design/Publications
  - a. Graphic designer
  - b. Graphic design assistant
  - c. Editor
  - d. Content developer
  - e. Publication coordinator
  - f. Print coordinator
5. Architecture & Design
  - a. A&D manager
  - b. A&D coordinator
  - c. A&D Advisor
6. Communications
  - a. Communications manager
  - b. Communications coordinator

## Action Plan

Objective #1: Mount an exhibition of artwork created by local homeless or formerly homeless artists and activists engaged in the fight against homelessness.

| <u>Action</u>  | <u>Responsible party</u>                 |
|--|--|
| Identify and reach out to primary partners and establish overarching purpose and goals for the project | Project manager                          |
| Engage local homeless artist and activist community in the curatorial process                          | Project manager; Curatorial              |
| Develop detailed budget for the exhibition   | Project manager; Exhibitions; Curatorial |
| Develop detailed exhibition funding proposal(s)  | Project manager; Exhibitions; Curatorial |
| Submit funding proposal(s)   | Project manager                          |
| Develop exhibition communications strategy   | Communications                           |
| Design didactic materials to communicate content to museum visitors and members of the public          | Graphic design; Exhibitions; Curatorial  |
| Install exhibition   | Exhibitions; Curatorial                  |
| Install and/or print didactic materials  | Graphic design; Exhibitions; Curatorial  |
| Open exhibition to the public  | All                                      |

Objective #2: Bring together community participants in a week-long series of public events including educational outreach, panel discussions, participatory interactions, and conversations.

| <u>Action</u>  | <u>Responsible party</u>  |
|--|---|
| Identify and reach out to community participants   | Project manager   |
| Establish responsibilities for Education and Public Programs working group                       | Project manager   |
| Develop detailed timeline and implementation plan for public programs                            | Exhibitions; Curatorial; Education & Public Programs              |
| Engage participants in planning process to develop the overall program                           | Project manager; Education & Public Programs                      |
| Schedule and hold regular meetings with the education and public programs working group          | Project manager; Education & Public Programs                      |
| Identify roles and responsibilities for each community participant for each program              | Education & Public Programs                                       |
| Develop detailed schedule of public programs throughout the week                                 | Education & Public Programs                                       |
| Develop communication strategy to inform public about the events and make reservations available | Communications; Education & Public Programs                       |
| Develop content to support the public programs   | Education & Public Programs                                       |
| Coordinate A/V needs with the host institution and establish working group to manage the events  | Host institution operations/IT staff; Education & Public Programs |

## Action Plan

Objective #3: Establish guidelines for the exhibition design that provide visitors with accurate information, aim to change negative stereotypes and deconstruct the taboo subject of homelessness, and provide various concrete means to take action.

| <u>Action</u>  | <u>Responsible party</u>                                 |
|--|--|
| Establish Graphic design and Exhibitions working groups  | Project manager  |
| Engage exhibition and graphic design teams in project planning process   | Project manager; Curatorial; Graphic design; Exhibitions |
| Acquire knowledge about homelessness in community and identify concrete steps to ensure positive impact                                  | Curatorial; Graphic design; Exhibitions                  |
| Implement learning opportunities into exhibition design  | Curatorial; Exhibitions                                  |
| Schedule and hold team meetings to provide feedback and progress updates   | Project manager; Curatorial; Graphic design; Exhibitions |
| Conduct design thinking workshops across the project team to ensure all creative voices are heard and have the opportunity to contribute | Project manager  |
| Install the artworks in the exhibition   | Curatorial; Exhibitions                                  |
| Install accompanying didactic materials in the exhibition  | Graphic design; Exhibitions                              |
| Engage in visitor surveys and studies to determine effectiveness of information shared in the exhibition                                 | Project manager; Communications                          |
| Publish results of surveys in exhibition catalogue   | Project manager; Communications                          |

Objective #4: Place control over the artistic vision of the photography exhibition in the hands of those whose stories and experiences of homelessness are being told through the works on view.

| <u>Action</u>  | <u>Responsible party</u>                                    |
|--|---|
| Invite the director and students of the Sixth Street Photography Workshop to curate the exhibition   | Project manager; host institution                           |
| Establish strong communication system between Sixth Street and members of the curatorial working team  | Project manager; Curatorial                                 |
| Hold regular meetings with three primary partners to ensure clear and productive communication   | Project manager   |
| Request updates on curatorial project development  | Project manager   |
| Encourage artists to submit essays or recordings to provide additional context to their work, and make available resources necessary to support this | Project manager; Communications; Graphic design; Curatorial |
| Produce didactic materials and accompanying exhibition interactive features for artists' review  | Project manager; Exhibitions; Graphic design; Curatorial    |

## Action Plan

|   |  |
|---|--|
| Provide artists with a mechanism to express their wishes and concerns directly to the Curatorial working group                                      | Project manager                          |
| Make adjustments to exhibition plan, didactic materials, and other aspects of the show based on artists' feedback                                   | Project manager; All                     |
| Engage artists directly in curatorial process by providing maximum amount of control possible for artists with regard to installation of their work | Exhibitions; Curatorial                  |
| Provide support for the artists to be present in the galleries during installation  | Project manager; Exhibitions; Curatorial |

Objective #5: Invite a range of experts in the field to participate in a panel discussion, including social workers, homeless or previously homeless artists, the Director of the Sixth Street Photography Workshop, political activists, curators, designers, and urban planners.

| <u>Action</u>  | <u>Responsible party</u>                                    |
|--|---|
| Develop a list of individuals/organizations to be invited to participate in the panel                        | Project manager; primary partners                           |
| Identify date for panel discussion to take place   | Project manager; primary partners                           |
| Schedule and hold meeting/conference call with all panel participants to discuss program                     | Project manager; All  |
| Distribute proposed program to participants in advance of meeting/call                                       | Project manager   |
| Revise program based on feedback received during meeting/call  | Project manager; Education                                  |
| Develop communication strategy for the event   | Communications; Education                                   |
| Develop digital and didactic materials to be distributed at the event  | Graphic design; Communications; Education & Public Programs |
| Distribute final program to participants and primary partners along with any necessary preparatory materials | Education & Public Programs                                 |
| Finalize A/V plan and digital presentation   | Host venue; Education & Public Programs                     |
| Run through at the venue   | Host venue; Education & Public Programs                     |

Objective #6: Develop a series of in-depth art education programs to take place both at the host institution and various sites throughout San Francisco, specifically aimed at engaging homeless youth and adults through hands-on courses.

| <u>Action</u>   | <u>Responsible party</u>                     |
|---|--|
| Identify 4-6 host venues and third party organizations or centers for collaborative opportunities | Project manager; Education & Public Programs |
| Develop engagement plan for each collaborative program  | Education & Public Programs                  |
| Establish meeting schedule, budget, and timeline for each of the programs                         | Education & Public Programs                  |

## Action Plan

|  |  |
|--|--|
| Identify additional sources of funding that may be needed to realize each program  | Project manager; Education & Public Programs |
| Develop communications strategy to inform homeless community, including target audiences of at-risk youth and marginalized adults in SoMA district | Communications; Education & Public Programs  |
| Develop/or purchase and physical, digital, and print materials and resources needed for each program   | Education & Public Programs                  |
| Hold teacher workshop with each host venue, and gather feedback to inform final program  | Education & Public Programs                  |
| Incorporate feedback into final lesson plans/strategies  | Education & Public Programs                  |
| Design and send digital invitations to identified target audiences and organizations   | Communications; Education & Public Programs  |
| Assess expected attendance for each program and ensure adequate staffing plan  | Education & Public Programs; host venues     |

Objective #7: Engage emerging design students and practitioners to propose design solutions to the issue of homelessness that will be included in the exhibition.

| <u>Action</u>   | <u>Responsible party</u>  |
|---|---|
| Identify design schools and emerging firms working sustainable and community driven design solutions      | Project manager; Architecture & Design                          |
| Send invitations to potential collaborators   | Project manager; Architecture & Design                          |
| Develop detailed A&D project plan based on feedback from potential collaborators                          | Project manager; Architecture & Design                          |
| Establish meeting schedule with designers   | Project manager; Architecture & Design                          |
| Students and designers develop proposed design solutions to homelessness in consultation with A&D Manager | Architecture & Design   |
| Final proposed solutions submitted for review   | Project manager; Architecture & Design; Curatorial              |
| Review proposals and select 5 finalists to be included in the exhibition                                  | Architecture & Design; Curatorial                               |
| Inform finalists that their designs have been selected  | Project manager; Architecture & Design; Curatorial              |
| Identify additional funds that may be needed to realize design solution aspect of the installation        | Project manager; Exhibitions                                    |
| Merge design solutions into overall exhibition design and implementation plan                             | Project manager; Exhibitions; Architecture & Design; Curatorial |



## Action Plan

Objective #8: Engage the public by including a hands-on exhibition workshop and inviting the public to respond to and vote on the proposed solutions to end homelessness, and to propose ideas of their own.

| <u>Action</u>   | <u>Responsible party</u>   |
|---|--|
| Meet with design solution finalists to learn about proposals  | Project manager; Architecture & Design; Curatorial; Education & Public Programs              |
| Develop detailed plan for the hands-on in-gallery workshop  | Project manager; Architecture & Design; Curatorial; Education & Public Programs; Exhibitions |
| Incorporate workshop plan into the exhibition design  | Architecture & Design; Curatorial; Education & Public Programs; Exhibitions                  |
| Make any necessary revisions to the exhibition design plan based on workshop  | Exhibitions  |
| Develop outreach strategy to engage homeless community in the workshop  | Curatorial; Education & Public Programs,   |
| Engage frontline staff (visitor services and security) in plan for gallery intervention   | Architecture & Design; Curatorial; Education & Public Programs; Exhibitions                  |
| Incorporate feedback from frontline teams   | Education & Public Programs; Exhibitions   |
| Incorporate in-gallery workshop and public engagement into overall communication strategy about the project                                 | Communications; Architecture & Design; Education & Public Programs                           |
| Design process for voting on proposed designs within the context for the exhibition   | Architecture & Design; Curatorial; Education & Public Programs; Exhibitions                  |
| Develop mechanism for receiving original ideas and feedback from visitors and including this information in the project archive and website | Communications; Architecture & Design; Education & Public Programs                           |

Objective #9: Build into the program the opportunity to propose design solutions to city planners in San Francisco with the endorsement of elected officials, social workers, urban thinkers and designers, and members of the public.

| <u>Action</u>  | <u>Responsible party</u>                    |
|--|---|
| Reach out to the relevant city agencies to solicit their involvement in the project (i.e.: Department of Homelessness and Supportive Housing; Planning Department; Department of Children, Youth, and Families; Mayor's Office of Housing and Community Development) | Project manager; Curatorial; Communications |
| Schedule meetings to take place throughout the project development process to keep city agencies informed and engaged  | Project manager; Curatorial; Communications |
| Compile a list of community organizers whose endorsement of the project would encourage the city to become meaningfully involved   | Project manager; Curatorial; Communications |
| Send project representatives to public meetings of the relevant city agencies  | Project manager; Curatorial; Communications |
| Invite city officials to the public programs and exhibition opening  | Project manager; Communications             |

## Action Plan

|  |   |
|--|---|
| Draft letters of support from community members to city officials endorsing the project, along with supportive documentation         | Project manager; Communications             |
| Distribute letters for signature   | Project manager; Communications             |
| Send signed letters and documentation to city officials  | Project manager; Communications             |
| Host a meeting in which the final design solutions are presented to a panel of city officials, including budget and funding models   | Project manager; Curatorial; Communications |
| Propose a collaborative task force between the city and the project team to take future steps toward implementing proposed solutions | Project manager; Communications             |

Objective #10: A continuous evaluation process for the exhibition and public programs will include input from homeless persons, designers, museum curators, social workers, etc. to encourage broad-based community dialogue around the project.

| <u>Action</u>   | <u>Responsible party</u>                                  |
|---|---|
| Designate 10-12 community stakeholders to meet with and provide feedback to project team on bi-monthly basis  | Project manager   |
| Schedule community meetings and invite community stakeholders to attend   | Project manager   |
| Develop structure for feedback and discussion at community meetings   | Project manager   |
| Each working group to present a detailed update at each community meeting   | Project manager; All                                      |
| Incorporate feedback from community meetings into the project plan  | Project manager; Curatorial; Exhibitions                  |
| Stage a workshop for community stakeholders to provide feedback into the proposed series of public programs and gallery interventions as they are developed | Project manager; Education & Public Programs              |
| Invite community stakeholders to propose ideas for visitor surveys and exhibition/program evaluations post-opening  | Project manager; Education & Public Programs; Exhibitions |
| Conduct community-designed evaluations of exhibition and programs   | Communications; Education & Public Programs               |
| Present evaluation summary to community stakeholders in final meeting   | Project manager; All                                      |
| Invite community stakeholders to submit a collaborative essay to be published in the project catalogue  | Project manager; Publications                             |

## Action Plan

Objective #11: Three primary partners will designate the exhibition opening date as “Homelessness Awareness Day” in perpetuity.

| <u>Action</u>  | <u>Responsible party</u>          |
|--|-----------------------------------|
| Assist three institutional partners in the process of developing formal proposals to designate date as “Homelessness Awareness Day.”   | Project manager; Communications   |
| Hosting institution to submit proposal to Board of Trustees.   | Hosting institution               |
| Community partner to hold meeting with staff to discuss/ approve decision.   | Community partner                 |
| University partner to submit proposal to Dean and Provost.   | University partner                |
| Address any hesitations or concerns about this designation by providing proof of increased advocacy on behalf of marginalized groups as a result.  | Project manager; Communications;  |
| Develop communications strategy to announce the day of awareness to stakeholders and public at large.  | Project manager; Communications   |
| Each partner to encourage the involvement of student-based, artist-based, and community-based groups to create auxiliary programs and/or installations on their campuses.                  | Primary partners; Project manager |
| Each partner to distribute educational materials to staff and members of the public.   | Primary partners; Project manager |
| Each partner to dedicate institutional resources to support awareness on the issue of homelessness and provide opportunities for volunteer work and independent fundraising to take place. | Primary partners; Project manager |
| Each partner to commit to announcing and supporting institutional activities surrounding this day of awareness moving forward.   | Primary partners; Project manager |

Objective #12: One year following the project’s initial launch, key stakeholders will reconvene through a public forum to discuss the challenges, successes, and overall impact of the project.

| <u>Action</u>   | <u>Responsible party</u>  |
|---|---|
| Determine date for public forum   | Project manager; Hosting institution; Community partner; University partner |
| Determine and reserve location for forum  | Project manager; Hosting institution  |
| Develop communication strategy to alert public and community stakeholders to the forum  | Project manager; Communications   |
| Invite a range of participants, including those closely involved with the initial project and new activists/partners engaged in parallel work | Project manager; Education & Public Programs                                |
| Finalize the program for the forum with speakers and moderator  | Project manager; Education & Public Programs                                |
| Develop A/V plan for the event  | Project manager; Education & Public Programs                                |

## Action Plan

|   |   |
|---|---|
| Provide web platform for the reservation of free tickets to the event online    | Communications                              |
| Provide moderator and speakers with opportunity to communicate before the forum | Education & Public Programs                 |
| Assess any concerns or additional needs based on expected attendance            | Education & Public Programs                 |
| Develop and print materials needed for the event                                | Education & Public Programs; Communications |

Objective #13: A formal publication will accompany the exhibition, documenting the development and implementation of the project.

| <u>Action</u>   | <u>Responsible party</u>   |
|---|--|
| Develop budget based on available funds and identify any additional resources needed                            | Project manager; Publications                                      |
| Each primary partner to contribute featured essay   | Primary partners; Publications                                     |
| Solicit, record, and/or transcribe stories of artists whose work is featured in the exhibition                  | Project manager; Curatorial; Publications                          |
| Source documentation of exhibition, design solutions, and events for use in catalogue                           | Publications; Education & Public Practice; Curatorial; Exhibitions |
| Develop page layout including essays and images   | Graphic Design/Publications  |
| Circulate initial publication proposal to three primary partners for review; make adjustments based on feedback | Project manager; Publications                                      |
| Finalize introduction and acknowledgments   | Project manager; Publications                                      |
| Initial editorial revisions   | Publications   |
| Final editorial review  | Project manager; Publications; three primary partners              |
| Send catalogue to print   | Publications   |

## Action Plan

Potential funders with aligning missions/visions for programming and allocation of resources:

**Bernard Osher Foundation:** Founded in 1977, this San Francisco-based foundation supported educational programming with a particular focus on the arts. The local arts and educational program of the foundation accepts unsolicited proposals for support (The Bernard Osher Foundation, n.d.).

**Ford Foundation:** This organization, headquartered in New York, NY but with an established international network, supports a range of causes, including civic engagement, creativity and free expression, youth opportunity and learning, and gender, racial, and ethnic justice. They state in their mission that they “believe in the inherent dignity of all people. But around the world, too many people are excluded from the political, economic, and social institutions that shape their lives (The Ford Foundation, n.d.).

**Kresge Foundation:** Based in Michigan, this foundation focuses their efforts on inner-city programming in a range of areas, including arts and culture, education, health and human services, and the environment. They have a particular focus on implementing community-engaged design strategies to stabilize communities. Their mission is simply to “promote human progress” (The Kresge Foundation, n.d.).

**The Shelly & Donald Rubin Foundation:** This organization, founded in 1995, is based in New York, NY and provides support for programs at the confluence of art and social justice. Specifically, the foundation seeks to support projects that are focused on inspiring advocacy and community and civic engagement (The Shelly and Donald Rubin Foundation, n.d.).

**San Francisco Foundation:** Based in downtown San Francisco, this community foundation, founded in 1948, is a longstanding source of support for a range of projects and programs across the Bay Area, including programs dedicated to addressing issues of poverty and inequality. Their mission is to “mobilize resources and act(s) as a catalyst for change to build strong communities, foster civic leadership, and promote philanthropy” (The San Francisco Foundation, n.d.)

**Tipping Point:** This private foundation is dedicated to improving the lives of Bay Area residents living in poverty, by supporting the work of existing organizations engaged in providing a range of human services to those in need. Tipping Point seeks out opportunities to support programs to improve education, employment, family wellness, and housing (The Tipping Point Community, n.d.)

**Proposed Budget: *Through the Eyes of our Neighbors***

STAFFING

|   |         |
|---|---------|
| Project Manager                           | 20,000  |
| Curator                                   | 30,000  |
| YBCA Dedicated Salaries                   |         |
| Curatorial assistant                      | 10,000  |
| Project coordinator                       | 15,000  |
| Education Manager                         | 20,000  |
| Educational assistant                     | 10,000  |
| Public programs manager                   | 20,000  |
| Public programs assistant                 | 10,000  |
| Content developer                         | 15,000  |
| Exhibition manager                        | 20,000  |
| Exhibition coordinator                    | 15,000  |
| Exhibition designer                       | 20,000  |
| Preparator                                | 10,000  |
| Installation manager                      | 15,000  |
| Installation coordinator                  | 10,000  |
| Independent Contracts or YBCA staff (TBD) |         |
| Graphic designer                          | 15,000  |
| Graphic design assistant                  | 10,000  |
| Editor                                    | 10,000  |
| Publication coordinator                   | 10,000  |
| Print coordinator                         | 10,000  |
| A&D manager                               | 20,000  |
| A&D coordinator                           | 10,000  |
| Communications manager                    | 15,000  |
| Communications coordinator                | 10,000  |
| Educators                                 | 5,000   |
| Subtotal                                  | 355,000 |

MATERIALS

|                               |         |
|-------------------------------|---------|
| Fabrication                   | 30,000  |
| Installation                  | 25,000  |
| Exhibition didactics          | 20,000  |
| Office supplies               | 10,000  |
| Educational outreach programs | 20,000  |
| Public programming            | 20,000  |
| Print materials               | 20,000  |
| Subtotal                      | 145,000 |

PUBLISHING/PRODUCTION/OTHER

|                         |        |
|-------------------------|--------|
| Exhibition catalogue    | 30,000 |
| A/V for public programs | 15,000 |
| Digital production      | 10,000 |
| Project website         | 5,000  |
| Documentation           | 10,000 |
| Events                  | 20,000 |
| Reimbursable expenses   | 5,000  |
| Subtotal                | 95,000 |

Contingency fund 30,000

TOTAL 625,000

**Lauren Kingsley  
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Gantt Chart: "Through the Eyes of our Neighbors"**

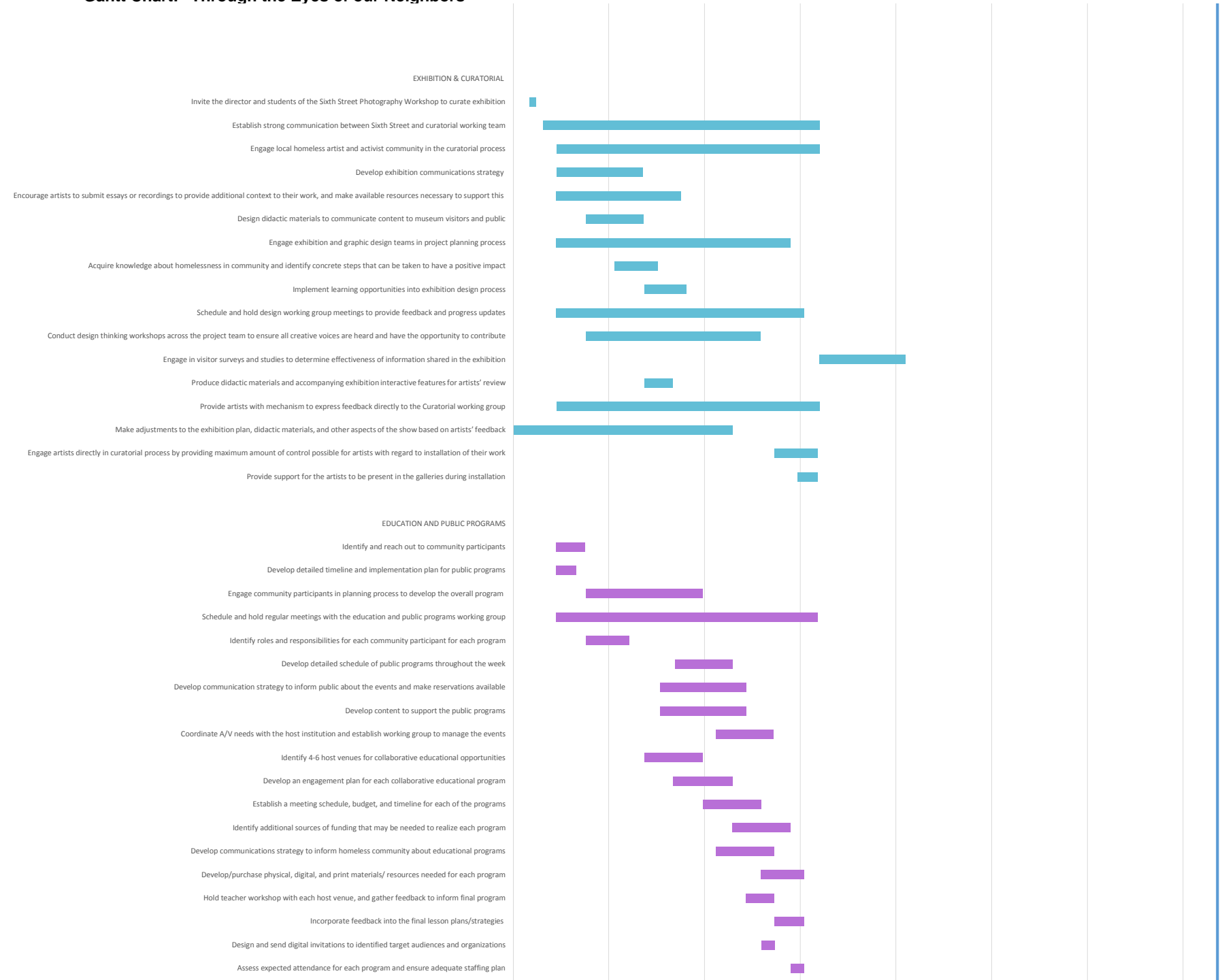
| Task Name   | Start Date | End Date   | Duration |
|---|------------|------------|----------|
| <b>PROJECT MANAGEMENT</b>   |            |            |          |
| Identify and reach out to primary partners; establish overarching purpose and goals for project               | 1/15/2017  | 1/29/2017  | 14       |
| Schedule and hold partner meeting #1  | 1/26/2017  | 2/9/2017   | 14       |
| Establish monthly meeting schedule for primary partners through project end date                              | 2/1/2017   | 2/11/2017  | 10       |
| Establish working group for each of six areas of focus  | 2/1/2017   | 2/15/2017  | 14       |
| Establish roles and responsibilities for each working group   | 2/15/2017  | 3/1/2017   | 14       |
| Develop detailed budget and initial exhibition and public program funding proposal                            | 2/10/2017  | 3/3/2017   | 21       |
| Establish benchmarks and confirm target sources for funding   | 2/15/2017  | 3/3/2017   | 16       |
| Hold partner meeting #2   | 3/1/2017   | 3/11/2017  | 10       |
| Make any necessary revisions to proposal based on funding targets   | 3/5/2017   | 3/19/2017  | 14       |
| Finalize proposals to be submitted to foundations and private donors for support                              | 3/15/2017  | 4/5/2017   | 21       |
| Hold partner meeting #3   | 4/1/2017   | 4/11/2017  | 10       |
| Submit funding proposals  | 4/5/2017   | 4/15/2017  | 10       |
| Establish list of potential collaborators and speakers to participate in public programs                      | 4/1/2017   | 4/15/2017  | 14       |
| Send invitations to collaborators and speakers  | 4/15/2017  | 4/25/2017  | 10       |
| Hold partner meeting #4   | 5/1/2017   | 5/11/2017  | 10       |
| Establish plan for art education programs and engage experts to lead team                                     | 5/15/2017  | 6/5/2017   | 21       |
| Establish plan for artist engagement and engage curatorial experts to lead team                               | 5/15/2017  | 6/5/2017   | 21       |
| Hold partner meeting #5   | 6/1/2017   | 6/11/2017  | 10       |
| Establish plan for design solutions and engage students and emerging practitioners to lead team               | 6/1/2017   | 6/22/2017  | 21       |
| Establish plan with local officials and representatives of city government to propose and implement solutions | 6/15/2017  | 7/15/2017  | 30       |
| Hold partner meeting #6   | 7/1/2017   | 7/11/2017  | 10       |
| Presentation from curatorial team on exhibition progress  | 7/1/2017   | 7/11/2017  | 10       |
| Education team to propose initial plan for community engagement   | 7/10/2017  | 7/31/2017  | 21       |
| Design team to propose initial plan for implementation design solutions                                       | 7/14/2017  | 8/4/2017   | 21       |
| Hold partner meeting #7   | 8/1/2017   | 8/11/2017  | 10       |
| Assess funding status based on responses to funding proposals and re-evaluate plan as needed                  | 8/1/2017   | 8/22/2017  | 21       |
| Implement exhibition design plan  | 8/15/2017  | 10/15/2017 | 61       |
| Hold partner meeting #8   | 9/1/2017   | 9/11/2017  | 10       |
| Implement graphic design plan for exhibition didactic materials   | 9/1/2017   | 11/1/2017  | 61       |
| Implement education and public program event plans  | 9/1/2017   | 12/1/2017  | 91       |
| Hold partner meeting #9   | 10/1/2017  | 10/11/2017 | 10       |
| Updates from curatorial, education, design solution, graphic design, and communication teams                  | 10/1/2017  | 10/15/2017 | 14       |
| Adjustments made to master plan based on status updates   | 10/15/2017 | 11/5/2017  | 21       |
| Hold partner meeting #10 and final team meetings in advance of installation                                   | 11/1/2017  | 11/8/2017  | 7        |
| Exhibition installation   | 11/8/2017  | 11/29/2017 | 21       |
| Didactic materials (wall text, labels, etc.) installation   | 11/15/2017 | 11/29/2017 | 14       |
| Punch list completion   | 11/22/2017 | 11/29/2017 | 7        |
| Exhibition private and public opening receptions and programs   | 12/1/2017  | 12/5/2017  | 4        |
| Visitor evaluations and impact studies conducted throughout exhibition  | 12/1/2017  | 3/15/2018  | 104      |
| Catalogue published including impact study summary  | 4/1/2018   | 6/1/2018   | 61       |





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Museum Studies Capstone Project  
Gantt Chart: "Through the Eyes of our Neighbors"**

| <b>EXHIBITION &amp; CURATORIAL</b>   |            |            |     |
|--|------------|------------|-----|
| Invite the director and students of the Sixth Street Photography Workshop to curate exhibition   | 2/1/2017   | 2/8/2017   | 7   |
| Establish strong communication between Sixth Street and curatorial working team  | 2/15/2017  | 12/1/2017  | 289 |
| Engage local homeless artist and activist community in the curatorial process  | 3/1/2017   | 12/1/2017  | 275 |
| Develop exhibition communications strategy   | 3/1/2017   | 5/30/2017  | 90  |
| Encourage artists to submit essays or recordings to provide additional context to their work, and make available resources necessary to support this | 3/1/2017   | 7/9/2017   | 130 |
| Design didactic materials to communicate content to museum visitors and public   | 4/1/2017   | 5/31/2017  | 60  |
| Engage exhibition and graphic design teams in project planning process   | 3/1/2017   | 11/1/2017  | 245 |
| Acquire knowledge about homelessness in community and identify concrete steps that can be taken to have a positive impact                            | 5/1/2017   | 6/15/2017  | 45  |
| Implement learning opportunities into exhibition design process  | 6/1/2017   | 7/15/2017  | 44  |
| Schedule and hold design working group meetings to provide feedback and progress updates   | 3/1/2017   | 11/15/2017 | 259 |
| Conduct design thinking workshops across the project team to ensure all creative voices are heard and have the opportunity to contribute             | 4/1/2017   | 9/30/2017  | 182 |
| Engage in visitor surveys and studies to determine effectiveness of information shared in the exhibition   | 12/1/2017  | 3/1/2018   | 90  |
| Produce didactic materials and accompanying exhibition interactive features for artists' review  | 6/1/2017   | 7/1/2017   | 30  |
| Provide artists with mechanism to express feedback directly to the Curatorial working group  | 3/1/2017   | 12/1/2017  | 275 |
| Make adjustments to the exhibition plan, didactic materials, and other aspects of the show based on artists' feedback                                | 7/1/2015   | 9/1/2017   | 793 |
| Engage artists directly in curatorial process by providing maximum amount of control possible for artists with regard to installation of their work  | 10/15/2017 | 11/29/2017 | 45  |
| Provide support for the artists to be present in the galleries during installation   | 11/8/2017  | 11/29/2017 | 21  |
| <b>EDUCATION AND PUBLIC PROGRAMS</b>   |            |            |     |
| Identify and reach out to community participants   | 3/1/2017   | 3/31/2017  | 30  |
| Develop detailed timeline and implementation plan for public programs  | 3/1/2017   | 3/22/2017  | 21  |
| Engage community participants in planning process to develop the overall program   | 4/1/2017   | 8/1/2017   | 122 |
| Schedule and hold regular meetings with the education and public programs working group  | 3/1/2017   | 11/29/2017 | 273 |
| Identify roles and responsibilities for each community participant for each program  | 4/1/2017   | 5/16/2017  | 45  |
| Develop detailed schedule of public programs throughout the week   | 7/3/2017   | 9/1/2017   | 60  |
| Develop communication strategy to inform public about the events and make reservations available   | 6/17/2017  | 9/15/2017  | 90  |
| Develop content to support the public programs   | 6/17/2017  | 9/15/2017  | 90  |
| Coordinate A/V needs with the host institution and establish working group to manage the events  | 8/15/2017  | 10/14/2017 | 60  |
| Identify 4-6 host venues for collaborative educational opportunities   | 6/1/2017   | 8/1/2017   | 61  |
| Develop an engagement plan for each collaborative educational program  | 7/1/2017   | 9/1/2017   | 62  |
| Establish a meeting schedule, budget, and timeline for each of the programs  | 8/1/2017   | 10/1/2017  | 61  |
| Identify additional sources of funding that may be needed to realize each program  | 9/1/2017   | 11/1/2017  | 61  |
| Develop communications strategy to inform homeless community about educational programs  | 8/15/2017  | 10/15/2017 | 61  |
| Develop/purchase physical, digital, and print materials/ resources needed for each program   | 10/1/2017  | 11/15/2017 | 45  |
| Hold teacher workshop with each host venue, and gather feedback to inform final program  | 9/15/2017  | 10/15/2017 | 30  |
| Incorporate feedback into the final lesson plans/strategies  | 10/15/2017 | 11/15/2017 | 31  |
| Design and send digital invitations to identified target audiences and organizations   | 10/1/2017  | 10/15/2017 | 14  |
| Assess expected attendance for each program and ensure adequate staffing plan  | 11/1/2017  | 11/15/2017 | 14  |



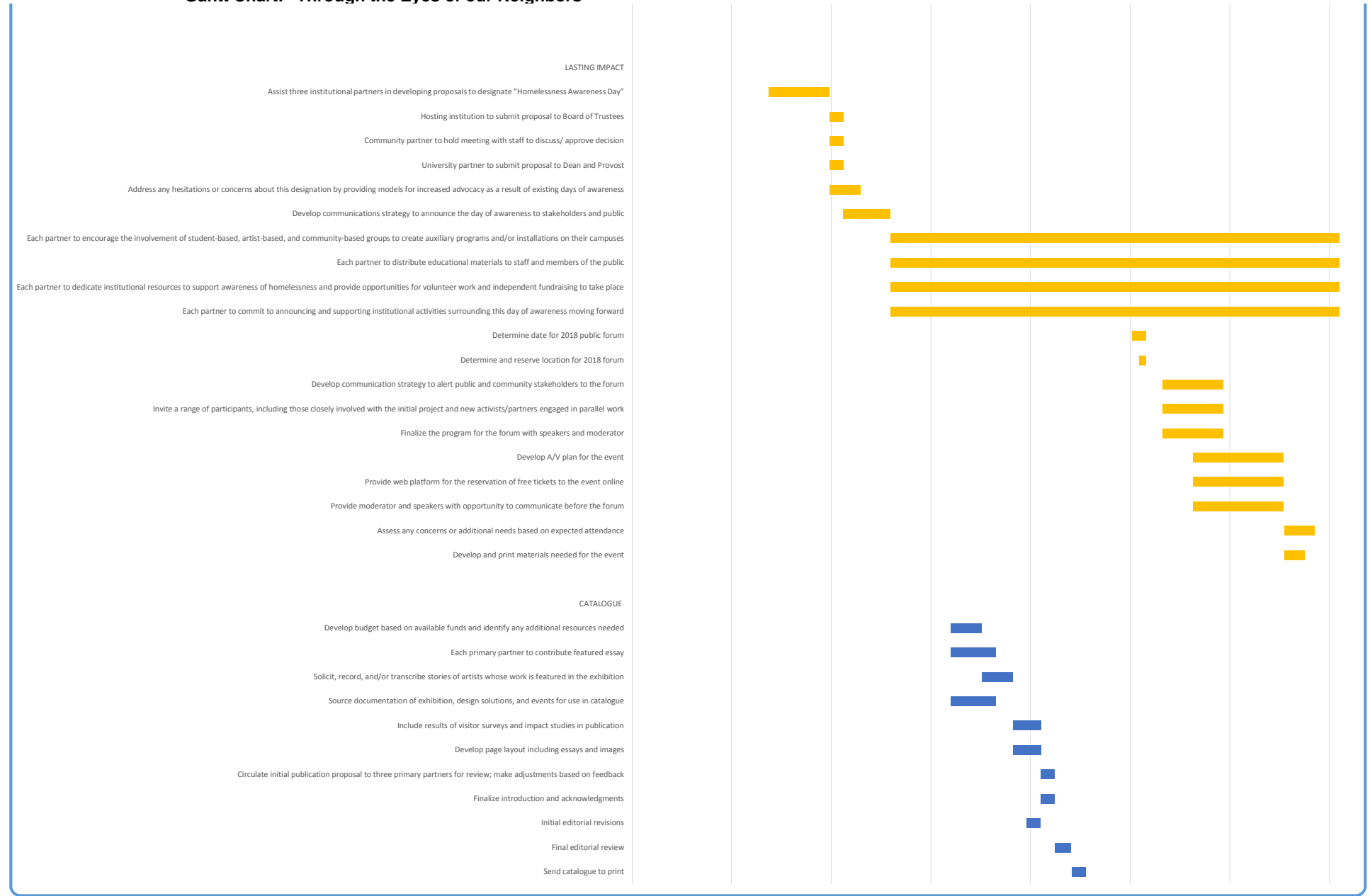
**Lauren Kingsley  
Museum Studies Capstone Project  
Gantt Chart: "Through the Eyes of our Neighbors"**

| <b>DESIGN</b>   |            |            |     |
|---|------------|------------|-----|
| Identify design schools and emerging firms working in the area of sustainable and community driven design solutions   | 3/1/2017   | 3/21/2017  | 20  |
| Send invitations to potential collaborators   | 3/21/2017  | 3/28/2017  | 7   |
| Develop detailed A&D project plan based on feedback from potential collaborators  | 4/1/2017   | 5/1/2017   | 30  |
| Establish meeting schedule with designers   | 4/15/2017  | 4/30/2017  | 15  |
| Students and designers develop proposed design solutions to homelessness in consultation with A&D Manager   | 5/1/2017   | 7/15/2017  | 75  |
| Final proposed solutions submitted for review   | 8/1/2017   | 8/8/2017   | 7   |
| Review proposals and select 5 finalists to be included in the exhibition  | 8/15/2017  | 9/15/2017  | 31  |
| Inform finalists that their designs have been selected  | 9/15/2017  | 9/30/2017  | 15  |
| Identify additional funds that may be needed to realize design solution aspect of the installation  | 9/1/2017   | 10/1/2017  | 30  |
| Merge design solutions into overall exhibition design and implementation plan   | 9/15/2017  | 10/15/2017 | 30  |
| Meet with design solution finalists to learn about their proposals  | 10/1/2017  | 10/15/2017 | 14  |
| Develop detailed plan for the hands-on in-gallery workshop  | 9/1/2017   | 10/1/2017  | 30  |
| Incorporate workshop plan into the exhibition design  | 9/15/2017  | 10/1/2017  | 16  |
| Make any necessary revisions to the exhibition design plan based on workshop  | 10/1/2017  | 10/15/2017 | 14  |
| Develop outreach strategy to engage homeless community in the workshop  | 9/1/2017   | 10/1/2017  | 30  |
| Engage frontline staff (visitor services and security) in plan for gallery intervention   | 10/15/2017 | 11/1/2017  | 17  |
| Incorporate feedback from frontline teams   | 11/1/2017  | 11/15/2017 | 14  |
| Incorporate in-gallery workshop and public engagement into communication strategy   | 9/15/2017  | 10/15/2017 | 30  |
| Design process for voting on proposed designs within the context for the exhibition   | 9/15/2017  | 10/15/2017 | 30  |
| Develop mechanism for receiving original ideas and feedback from visitors and including this information in the project archive and website                 | 10/1/2017  | 11/1/2017  | 31  |
| <b>COMMUNITY AND CITY ENGAGEMENT</b>  |            |            |     |
| Designate 10-12 community stakeholders to meet with and provide feedback to project team on bi-monthly basis  | 4/1/2017   | 4/15/2017  | 14  |
| Schedule community meetings and invite community stakeholders to attend   | 4/15/2017  | 4/29/2017  | 14  |
| Develop structure for feedback and discussion at community meetings   | 4/22/2017  | 4/29/2017  | 7   |
| Each working group to present a detailed update at each community meeting   | 5/1/2017   | 11/29/2017 | 212 |
| Incorporate feedback from community meetings into the project plan  | 5/1/2017   | 11/29/2017 | 212 |
| Stage a workshop for community stakeholders to provide feedback into the proposed series of public programs and gallery interventions as they are developed | 6/1/2017   | 8/1/2017   | 61  |
| Invite community stakeholders to propose ideas for visitor surveys and exhibition/program evaluations post-opening  | 8/1/2017   | 9/1/2017   | 31  |
| Conduct community-designed evaluations of exhibition and programs   | 12/1/2017  | 3/1/2018   | 90  |
| Present evaluation summary to community stakeholders  | 5/1/2018   | 5/15/2018  | 14  |
| Invite community stakeholders to submit a collaborative essay to be published in the project catalogue  | 1/1/2018   | 2/1/2018   | 31  |
| Reach out to the relevant city agencies to solicit their involvement in the project   | 4/1/2017   | 4/15/2017  | 14  |
| Schedule meetings to take place throughout the project development process to keep city agencies informed and engaged                                       | 5/1/2017   | 12/1/2017  | 214 |
| Compile a list of community organizers whose endorsement of the project would encourage the city to become meaningfully involved                            | 4/15/2017  | 4/29/2017  | 14  |
| Send project representatives to public meetings of the relevant city agencies   | 6/1/2017   | 11/1/2017  | 153 |
| Invite city officials to the public programs and exhibition opening   | 10/1/2017  | 10/15/2017 | 14  |
| Draft letters of support from community members to city officials endorsing the project, along with supportive documentation                                | 9/1/2017   | 9/15/2017  | 14  |
| Distribute letters for signature  | 9/15/2017  | 9/22/2017  | 7   |
| Send signed letters and documentation to city officials   | 9/29/2017  | 10/6/2017  | 7   |
| Host a private meeting in which the final design solutions are presented to a panel of city officials, including budget and funding models                  | 10/15/2017 | 10/30/2017 | 15  |
| Propose a collaborative task force between the city and the project team to take future steps toward implementing proposed solutions                        | 10/15/2017 | 11/5/2017  | 21  |



**Lauren Kingsley  
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Gantt Chart: "Through the Eyes of our Neighbors"**

| <b>LASTING IMPACT</b>  |           |            |     |
|--|-----------|------------|-----|
| Assist three institutional partners in developing proposals to designate "Homelessness Awareness Day"  | 6/1/2017  | 8/1/2017   | 61  |
| Hosting institution to submit proposal to Board of Trustees  | 8/1/2017  | 8/15/2017  | 14  |
| Community partner to hold meeting with staff to discuss/ approve decision  | 8/1/2017  | 8/15/2017  | 14  |
| University partner to submit proposal to Dean and Provost  | 8/1/2017  | 8/15/2017  | 14  |
| Address any hesitations or concerns about this designation by providing models for increased advocacy as a result of existing days of awareness                              | 8/1/2017  | 9/1/2017   | 31  |
| Develop communications strategy to announce the day of awareness to stakeholders and public  | 8/15/2017 | 10/1/2017  | 47  |
| Each partner to encourage the involvement of student-based, artist-based, and community-based groups to create auxiliary programs and/or installations on their campuses     | 10/1/2017 | 12/31/2018 | 456 |
| Each partner to distribute educational materials to staff and members of the public  | 10/1/2017 | 12/31/2018 | 456 |
| Each partner to dedicate institutional resources to support awareness of homelessness and provide opportunities for volunteer work and independent fundraising to take place | 10/1/2017 | 12/31/2018 | 456 |
| Each partner to commit to announcing and supporting institutional activities surrounding this day of awareness moving forward  | 10/1/2017 | 12/31/2018 | 456 |
| Determine date for 2018 public forum   | 6/1/2018  | 6/15/2018  | 14  |
| Determine and reserve location for 2018 forum  | 6/8/2018  | 6/15/2018  | 7   |
| Develop communication strategy to alert public and community stakeholders to the forum   | 7/1/2018  | 8/31/2018  | 61  |
| Invite a range of participants, including those closely involved with the initial project and new activists/partners engaged in parallel work                                | 7/1/2018  | 8/31/2018  | 61  |
| Finalize the program for the forum with speakers and moderator   | 7/1/2018  | 8/31/2018  | 61  |
| Develop A/V plan for the event   | 8/1/2018  | 10/31/2018 | 91  |
| Provide web platform for the reservation of free tickets to the event online   | 8/1/2018  | 10/31/2018 | 91  |
| Provide moderator and speakers with opportunity to communicate before the forum  | 8/1/2018  | 10/31/2018 | 91  |
| Assess any concerns or additional needs based on expected attendance   | 11/1/2018 | 12/1/2018  | 30  |
| Develop and print materials needed for the event   | 11/1/2018 | 11/21/2018 | 20  |
| <b>CATALOGUE</b>   |           |            |     |
| Develop budget based on available funds and identify any additional resources needed   | 12/1/2017 | 1/1/2018   | 31  |
| Each primary partner to contribute featured essay  | 12/1/2017 | 1/15/2018  | 45  |
| Solicit, record, and/or transcribe stories of artists whose work is featured in the exhibition   | 1/1/2018  | 2/1/2018   | 31  |
| Source documentation of exhibition, design solutions, and events for use in catalogue  | 12/1/2017 | 1/15/2018  | 45  |
| Include results of visitor surveys and impact studies in publication   | 2/1/2018  | 3/1/2018   | 28  |
| Develop page layout including essays and images  | 2/1/2018  | 3/1/2018   | 28  |
| Circulate initial publication proposal to three primary partners for review; make adjustments based on feedback  | 3/1/2018  | 3/15/2018  | 14  |
| Finalize introduction and acknowledgments  | 3/1/2018  | 3/15/2018  | 14  |
| Initial editorial revisions  | 2/15/2018 | 3/1/2018   | 14  |
| Final editorial review   | 3/15/2018 | 3/31/2018  | 16  |
| Send catalogue to print  | 4/1/2018  | 4/15/2018  | 14  |



**Key:**

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## Summary and Conclusions

Measuring the success of a museum project of this nature is challenging. It may be one of the primary causes for hesitation among museum leadership to avoid projects like this in the first place. “We worry that it might be difficult to secure funding for this project without proof that it will work,” they might say, as well as asking, “How would a program like this help our numbers?” Yes, it can be somewhat difficult to prove the efficacy of a project that aims to raise awareness of an issue of social justice. However, there are several methods that could be used to overcome these challenges and help to realize the project while maximizing its impact both for the museum and for the community at large.

We could begin by making a case for tapping into new resources, both in terms of reaching new audiences and accessing support from donors who have been hesitant to fund the arts as opposed to other, more humanitarian causes. While programs that directly address matters of social justice from an advocacy and community engagement perspective do seem to be gaining popularity, they are still quite rare. Therefore, a dual photography and design exhibition coupled with a strong education and public program series would inevitably bring new audiences to the museum—people who may never have visited before and have historically been involved with other organizations with vastly different missions. Similarly, in the process of identifying potential funding sources for the project, one might be able to approach philanthropists who are known for limiting their support to social welfare charities, health organizations, and even poverty outreach and homeless housing initiatives. This project would speak to these individuals and organizations in a way that more conventional museum projects have not, and would offer new opportunities to cultivate a broad range of supporters. Moving forward, new groups of visitors and donors have the potential to develop a lasting relationship with the museum and

## Summary and Conclusions

become involved with future projects. These two realities make a strong case for exploring a new dimension of programming in a museum context.

In terms of measuring the exhibition's impact on the public, one may have to trust the visitor to make the decision as to whether or not they were impacted in a positive way; whether or not they learned anything; whether or not they were moved to become more active in their community or to dig deeper into the issue at hand. Here, it seems as though a thoughtfully designed visitor survey would be the best approach. The survey should ask participants to provide feedback about specific calls to action that are named in the exhibition and how they have responded to that call. It should also request information about causes that visitors might be supporting, community organizations and volunteer groups that they have learned about in their independent research, and ways in which they would like to see the museum to engage with subjects like this moving forward. Still, there are further methods to examine how the project and resulting dialogue has stimulated further action and impact in the community.

This project seeks to achieve not only short-term success by drawing people to the museum as a center for discourse and engagement, but also to ignite our role as activists in our community and to provide a means for people to take action, whether small or large, to make a difference. In addition to conducting thoughtful and detailed visitor surveys, the museum could participate in a study aimed at this very thing we cannot seem to figure out how to do: measuring the impact of museum exhibitions addressing social issues in museums. There is strength in numbers, and I would recommend that a series of institutions participate. As a result, more centers could share in the expense of conducting the study, thereby keeping costs as low as possible for all involved, and also reap the benefits by being leaders in the field and having the opportunity to learn from their own experience as well as those of their peer institutions.

## Summary and Conclusions

Following the conclusion of the exhibition, the proposal includes a formal publication summarizing the curatorial, educational, and programmatic achievements of the project. I also recommend that the visitor surveys and impact study be included in the publication as a testament to the overall success of the project.

What remains unclear, even after the surveys and studies are conducted and published, is how to solidify a means to ensure lasting impact for this project and others of its kind. In order for a project like this to live on, I believe that it must not be limited to its initial iteration, but should be adopted by other museums and cultural institutions as a model for community engagement. Ownership of the original concept must be relinquished, experiences and learning opportunities shared, and collaboration embraced. The goal must not be to achieve but to lead in a collective achievement. Ultimately, the project seeks to implement one or more proposed design solutions to provide housing to homeless people in San Francisco. The decisive measure of success would be to propose one of these design solutions and to have it approved, funded, constructed, and lived in by members of our community. We can help to realize this goal through the long-term engagement of the same city officials and government agencies who were involved at the inception of the project. It must be a priority to cultivate relationships with the people who have the power to help transform the museum exhibition into real world change.

The funding for future phases of the project that are not contained within this proposal also remain unclear. The most significant of these is the implementation of the design solution(s) to homelessness that are proposed by participating designers and/or students. I have created a framework for this conversation to take place, but I have not carried it through to its hopeful conclusion. Additional conversations would need to take place between the project team, designers, and city officials and agencies to develop a scope for this project, including a budget.

## Summary and Conclusions

Then, a funding proposal would need to be drafted and submitted to various public and private sources, hopefully resulting in securing the resources necessary to move forward.

The purpose of my capstone, established personally, was to offer a feasible model for an art museum or cultural institution to engage in a meaningful way with homeless populations. I developed a foundation of knowledge based on the available literature on museums and homelessness, community engagement, social work, and art education and used that body of knowledge to construct a proposal that is specific to the city of San Francisco. However, from the outset, I endeavored to provide a model that has the capacity to be replicated elsewhere. Homelessness, while widely recognized as a significant challenge in the Bay Area and in other areas of California, is an issue in countless communities across our country. Given the current, turbulent political climate and an uncertain future of funding for social welfare, health and human services, and education programs in the United States, I believe that the work of museums to bridge the gaps between the fortunate few and the marginalized masses is absolutely more relevant than ever before. I believe that this project helps to set the wheels in motion to help achieve this goal. I also sought to develop a program that would push the boundaries of traditional museums to expand their programming to include all members of their community, and bring people together who might otherwise go separate ways.

What I determined after going through this exercise is that the stakes are even higher than I believed to be the case when I first began. All of my research—academic, community based, and in identifying case studies—yielded to the overarching truth that we have so much ambition in the field, and still so much work to be done. We are capable of doing so much; yet we often only get as far as engaging in conversation about what we *want* to do. I can offer this to my fellow dreamers and colleagues in the field: museums are the cultural centers of our

## Summary and Conclusions

communities; they are the heart and soul of our city centers and they breathe life into our children's education and our collective future; they offer so much to so many, yet there is perhaps more to be done than ever before. Let us begin to do it. This experience has taught me that a project of this kind is in fact feasible; I proposed it initially thinking that it might be a subject too complex to tackle; too sensitive, and too politically entwined. However, the more research I conducted and the further I dove into the planning process the more empowered I became. I hope to share my proposal with at least two organizations in the Bay Area early next year. I am hopefully that these conversations might develop into something more tangible.

In conclusion, I believe that it is critical for museums to recognize the responsibility that they have to continue to move the field forward and to push the limits that might once have established what a museum could, or should, propose within its walls. The number of people living in our community, and communities across the state and nation, without reliable housing is an indication of how far removed we have become from the realities that face so many Americans. We have the unique capacity to use contemporary art as a vessel to communicate the experiences and stories of our neighbors to many who remain so out of touch. The museum, therefore, can leverage its established audience to break down these walls and enact social change. Why would we choose not to do this? Imagine building a reputation upon being an institution that started a movement to use museum programming to propose and implement solutions to homelessness. That is surely a legacy worth leaving.



## Annotated Bibliography

1. Antiquino, J. M. R. (2016). *Narrative-Style Traveling Exhibition on Homelessness and Design's Potential to Create Change*.

In the process of developing any exhibition, but particularly one with implicit social, cultural, or politically sensitive material, the role of design is one with grave potential to impact viewers and incite change. This essay aims to inspire design students and professionals alike to recognize their unique ability to engage viewers and connect them to the material within an exhibition in a way that would change the very nature of their understanding of the subject. Specifically, this project offers a design scheme to support a traveling exhibition on the issue of homelessness, by providing an opportunity for visitors to understand the true lives of homeless people and also by offering proposed designs to help solve homelessness. The essay evaluates the exhibition's successes and failures in providing factual information, addressing the reasons behind social stigma surrounding the issue, and inspiring viewers to take action to improve the lives of homeless people in our communities.

2. Buseman, R., Jacobson, T., & Little, C. (2012). Public Art and Exhibitions Made for a Social Purpose. *Museums & Social Issues*, 7(2), 255-268.

Focused on a specific case study of a project that took place in Philadelphia, PA, in 2012, this article addresses how a public art project can be an empowering force for change in a community. A mural project provided an unprecedented opportunity for individuals who were incarcerated, as well as their loved ones, to share experiences and contribute to the fabric of a tangible, large-scale work that would be on display for the entire community to see and to reflect upon. While not directly addressing homelessness, this case study provides an interesting and successful example of art exhibitions with a poignant, socially relevant message, and strengthens the case for future programs that feature content driven by personal experience. I would like to do some additional research on the Restorative Justice Program for the City of Philadelphia Mural Arts Program because it seems to exist at the confluence of the artistic community and public policy. The authors come from a range of backgrounds including a caseworker and juvenile probation officer, an academic, and an historian.

3. Desai, D., & Chalmers, G. (2007). Notes for a dialogue on art education in critical times. *Art Education*, 60(5), 6-12.

This article offers insight into the critical importance of art education with regard to the inclusion of politically and socially controversial and influential artists. The authors, Dipti Desai and Graeme Chalmers, are both academics—Desai is an Associate Professor of Art and Art Programs at New York University, and Chalmers is Professor and Director of the Centre for Cross-Faculty Inquiry in Education at the University of British Columbia. They make the case for not only incorporating but emphasizing the political nature of art education as educators themselves and for the betterment of students and society at large. Homelessness is included among the significant matters that are identified by the authors as having the potential to be meaningfully addressed through art practice and dialogue (other issues include colonialism/imperialism; identity, marginalization/displacement; the environment; gender/racial/ethnic equality; globalization; and HIV/AIDS). Throughout the article, specific examples are cited which have provided me with further research opportunities to help formulate ideas for my program proposal.

4. Fraser, J. L. (2009). Paradigm Shift. *Afterimage*, 37(1), 47.

I chose this article because it brought a new exhibition model into the conversation, separate from photography which seems to be the medium of choice for the most part when it comes to contemporary artists and curators addressing the issue of homelessness. This article discusses an exhibition that took place at the Royal Ontario Museum from December 2008-July 2009 entitled "Housepaint," a project through which street artists and the museum partnered together to bring awareness to the issue of

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homelessness in their community. I was intrigued by this article because it positioned the project as one that could both serve its community as well as elevate the museum to a platform where it could be seen as a place where matters of social justice can be addressed. The inclusion of street art in the programming of art museums has been seen as controversial in recent years. It would require further research to determine the quality and level of effectiveness of this type of project, as well as to seek feedback from members of the community whose circumstances were used as the subject for the exhibition itself.

5. Karp, I., Kreamer, C. M., & Lavine, S. (1992). *Museums and communities: the politics of public culture*. Washington, D.C.: Smithsonian Institution Press.

This book is the product of a conference by the same name that took place at the International Center of the Smithsonian Institution in Washington, D.C. in March 1990. A range of museum professionals and scholars from around the world contributed to the publication, which causes the reader to examine the challenges that arise between a museum and its community. Specifically, I am interested in the themes that Karp identifies in his introduction and in the first chapter, entitled "On Civil Society and Social Identity." This text discusses the role that museums play in how groups of people in their community are defined and understood both by society at large and also in terms of their own, constructed identities.

6. Kinsley, R. P. (2013). Engaging with Homeless Adults in Museums: Considerations for Where to Begin. *Museums & Social Issues*, 8(1-2), 74-88.

Building upon her original article on the topic of homelessness and museums, published in 2011 in the same journal, this 2013 article tackles head-on how museums have addressed homelessness in the past as a subject rather than engaging directly with homeless individuals. Through her research, Kinsley consulted a range of experts working in the field to investigate ways in which museums could implement projects that empower homeless people by providing them with access to information and opportunities through the museum's network of resources and programming. Her findings affirm the need for museums to engage with homeless populations in a meaningful way by developing long-term relationships with other organizations and individuals in order to make the commitment necessary to carrying out this important and challenging work. At the time this article was published, Kinsley was pursuing a PhD.

7. Kinsley, R.P. (2011). Adult Homelessness, *Museums & Social Issues*, 6:2, 150-160.

At the time this initial article was published, Rose Paquet Kinsley, was in her second year of graduate school, pursuing an M.A. in Museology from the University of Washington. Kinsley presents homelessness first as a social welfare issue, placed into context by defining the state of homelessness and providing statistics regarding its causes as well and the number of people experiencing it. She goes on to illuminate how museums have addressed the issue during the last 10-20 years, and makes recommendations for more effective ways to tackle the subject in a museum setting moving forward.

8. Laursen, A. A. (2014). Visitor Involvement as a Strategy: A Museum Transmitting a Message for Social Outcasts. *International Journal of the Inclusive Museum*, 6(3).

This article provides an international perspective on the issue of homelessness in a museum setting in Denmark. The Old Town museum, which is an open air museum, was approached by a homeless man in 2012 who wanted to exhibit his home on the organization's grounds in order to bring awareness to the issue of homelessness. The museum accepted the man's proposal, and an installation reconstructing his home was installed on the museum grounds and open to the public for approximately two and a half months. This article analyzes the results of visitor surveys, which indicate that people left the exhibition with an increased level of awareness and sensitivity towards the issue of homelessness and also displayed a greater sense of respect toward people experiencing homelessness. I hope to leverage the conclusions

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made by Laursen to strengthen my argument regarding the positive impact that my proposed project could have on a museum's audience.

9. Miller, C. J. (2006). Images from the streets: Art for social change from the Homelessness Photography Project. *Social Justice*, 33(2 (104), 122-134.

Inspired by a project that was conceived of during her undergraduate class, "Local Action/Global Change" at Emerson College, Professor Cynthia Miller provides an insightful and academically supported reflection of a successful and impactful photography exhibition at the college. The exhibition was produced in partnership between Emerson College and Neighborhood Action, Inc. All 50 photographs in the show were taken by people who sleep in unsheltered environments. As the producer of the exhibition and someone who clearly seeks to empower her students, connect the activities at the college with the community at large, and create programs that serve as a catalyst for real change, Miller's text is at once informed and inspiring. I plan to cite this exhibition as one which exceeded the expectations of its creators, and one that provides an excellent model that could be replicated elsewhere. I think that the partnership between a college and a community organization is a critical one, and provides a foundation for partnership that is instrumental in ensuring long-term impact. Miller emphasizes the direct involvement of the participating photo artists in the exhibition, the positive impact of this process on their sense of identity, and the extent to which the exhibition helped to break down walls in the community and inspire activism.

10. Prescott, M.V., Sekendur, B., Bailey, B., & Hoshino, J. (2008). Art making as a component and facilitator of resiliency with homeless youth. *Art Therapy*, 25(4), 156-163.

This source is important for my research because it will help to provide factual information to support many of my claims. Published in the *Art Therapy* journal, it is a summary of a social sciences study conducted to analyze the important role that art education plays in the lives of young homeless people. The article separates the findings into quantitative and qualitative conclusions, both of which are relevant to my own project. The authors found that homeless youth are more likely to reach certain determined milestones of achievement if they attend classes at a local art center. The study included interviews with some of the individuals who attend the art center; their statements about the influential nature of art in their lives are moving and speak volumes regarding the need for this type of programming to be funded and supported in communities throughout our country and beyond.

11. Sandell, R., Editor (2002). *Museums, Society, Inequality*. New York: Routledge.

Richard Sandell is Professor of Museum Studies at the University of Leicester, UK, and has made significant contributions to the field with regard to exploring and advocating for museums as centers for social change. This book draws from global perspectives to provide collective support for those of us who wish to see cultural institutions acting more boldly to engage in and contribute to this discourse. Sandell makes a strong argument for museums becoming more actively involved in the progressive movement to recognize, gain a deeper understanding for, and act upon their responsibilities towards society. Specific essays of interest include "Museums and the combating of social inequality: roles, responsibilities, resistance," by Sandell; "Measuring social value," by Carol Scott; "The therapeutic potential of museums as pathways to inclusion," by Lois Silverman; "Museums and the health of the community," by Jocelyn Dodd; and "Positioning the museum for social inclusion.

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12. Schmidt, K. (2015). Seeing the 'Homeless City'? Some Critical Remarks on the Visual Production of Homelessness through Photography. *European Journal of Homelessness*, Volume, 9(2).

First of all, I found it interesting that the European Journal of Homelessness exists as an academic forum for this conversation in Europe. Based on research in Hamburg, Germany, this article brings an essential element of criticism into the conversation with regard to the representation of homeless people in art exhibitions, specifically in the form of photography while also contributing additional international perspective to the issue. The author reveals that this somewhat common form of representation perpetuates social constructions, misunderstandings, and misrepresentations of homeless people in society. Therefore, people have come to view homeless people as the "Other" in stark comparison to those who are housed. This happens regardless of the intentions of the person who made the decision to document an individual's experience or physicality with their camera or the use of such images by various NGO's, non-profits, and urban organizations who may be trying to do good. The author suggests that, by empowering the subject to become more involved in the process of their own representation, we can make a significant difference in the way people experiencing homelessness are regarded and understood in society. I would like to connect this critique to the series of works by Anthony Hernandez entitled Landscapes for the Homeless, some of which are currently on view at SFMOMA and have served as inspiration for this thesis, as well as the work of Oscar Lozoya, as referenced in the article "Notes for a dialogue on art education in critical times," written by Dipti Desai and Graime Chalmers. Further examples I plan to cite and connect to this particular reading include the work of Tom Ferentz and the Sixth Street Photography Workshop in the SOMA neighborhood in San Francisco, CA as well as the Hope in the Shadows calendar project in Vancouver and the Café Art calendar project in the UK.

13. Silverman, L. H. (2009). *The Social Work of Museums*. Routledge.

Published in 2009, this work is a fundamental resource for any and all museum educators and public program developers, social workers interested in collaboration with cultural institutions, as well as students and scholars investigating the interdisciplinary connections and solutions to a wide range of issues in our society. Lois Silverman is a scholar, project manager, public speaker, and consultant to social agencies and museums, holding advanced degrees in both communications and social work. Silverman provides sources of inspiration and lays a strong foundation for museums to engage in social service work. While the entire book is relevant to the themes in my project, Silverman's chapters on "Social work perspectives" and "Treasures of home" are the most directly applicable to my research, as they directly address the growing need and desire for museums to engage in social work practice and specifically how museums can serve as advocates for adequate housing conditions for members of our society.

14. Wood, E. B. (2013). Telling the Story of Urbanization. *Forum Journal* 27(4), 37-45. National Trust for Historic Preservation.

Many museums measure their success, at least in part, by how well they are able to serve their "community". Of course, community is defined differently for each institution, based on their location, mission, audience, and overarching vision for their programming. In this article, Wood identifies three different museums in distinct geographic and historic locations, and analyzes how they are representing their communities by serving as a vessel for telling the stories of the people who live there and the city itself. The three museums are the Wing Luke Museum in Seattle, WA, the Lower East Side Tenement Museum in New York, NY, and the National Public Housing Museum in Chicago, IL. Elizabeth Byrd Wood is content manager at the National Trust for Historic Preservation.

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15. Wood, E; Hein, G; Schwarzer, M; Worts, D; Fraser, J; Peterson, E (2014). Editorial Forum, *Museums & Social Issues*, 9:1, 3-23.

This editorial forum is a series of essays by members of the Editorial Board of the *Museum & Social Issues* journal who are collectively responding to a controversial article published in the *New York Times* in August 2013 by Peter Singer. Singer's article suggests an inequality among charitable giving options, specifically weighing a museum expansion project against a charity to support those affected by blindness. Singer compares these two causes through cost-benefit analysis and determines that a donation to the museum would be less valuable. This argument was also adopted by Bill Gates in an interview, when he argued that there is a distinct moral duty of those who wish to give to charity and urged people to support causes more directly linked to human suffering and survival. The response on behalf of museums is relevant to my research because it is increasingly important to be able to articulate exactly why it is that museums must provide resources that encourage members of its community to actively participate in society. Furthermore, it is important to understand the potential influences for those who would be stakeholders in a project like the one I plan to propose and to be able to mount a strong counter-argument against critics who believe it may not succeed or be worthy of the support it would need to succeed.

16. Worts, D. (2011). Museums Rising to the Challenge of "Social Relevance Circa 2012." *Museums & Social Issues*, 6(2), 219-227.

Reaffirming the very mission and purpose of *Museums & Social Issues*, this article is a reflection on a series of writings for 2011 issue, which collectively address matters of "Social Relevance Circa 2012." Each contributing author identified a specific challenge in society and connected it directly to museum practice by providing concrete examples and recommendations for how to effectively address the issue moving forward. Included in this very important list of pressing societal issues is that of homelessness. The author, Douglas Worts, is a culture and sustainability consultant and he has made important contributions to the field of museum practice over the past 30 years. Worts takes the incredible work of his colleagues a step further by consolidating the ideas proposed and suggesting a series of steps, and important considerations, which apply to the implementation of a wide range of socially relevant and progressive programming in museums. Worts' wisdom will inevitably assist practitioners in the field in their worthy attempts to turn this discourse into tangible programming and help museums to fulfill their purpose as becoming a primary platform for social change.

## Community Stakeholders

### **Host institution: Yerba Buena Center for the Arts**

Role: As one of three primary partners, the host institution will provide the space for the exhibition and the majority of staff needed to realize the project, while working closely with the Community partner and University partner to develop the curatorial and educational programs.

Curatorial assistant: Support the work of the Curator; conduct research; manage checklist and files

Project coordinator: Support the work of the Project manager; draft and help to manage timelines, correspondence, and budget; conduct research

Educational assistant: Support the work of the Educators and Education and public programs team

Public programs manager: Manage the public program series, including the week-long series of the events taking place on the occasion of the exhibition opening as well as the

Public programs assistant: Support the work of the Public programs manager

Content developer: Develop content to be shared digitally about the project on the host institution's website, as well as the websites and social media channels of the community and university partners

Digital coordinator: Support the work of the Digital coordinator

Exhibition manager: Manage all aspects of the exhibition planning process, including the budget, design, and installation; serve as the Project manager's primary contact for communicating out to the project team

Exhibition coordinator: Support the work of the Exhibition manager

Exhibition designer: Work closely with the Curator and Exhibition manager to develop a detailed schema for the exhibition design at the host institution

Preparator: Responsible for preparing the works to be installed in the exhibition

Installation manager: Responsible for overseeing the installation of works in the exhibition

Installation coordinator: Support the work of the Installation manager

Independent contracts or YBCA Staff (TBD):

Graphic designer: Develop a strong graphic identity for the project, including typeface, palette, and logo; work closely with the Curator, Exhibition manager, Community partner, and University partner

Graphic design assistant: Support the work of the Graphic designer

Editor: Responsible for reviewing and editing all text, including wall text, labels, text to be published online, and eventually the exhibition catalogue

Publication coordinator: Responsible for assisting the Project manager with the publication timeline; maintain adherence to established production timeline; compile essay and visual contributions

Print coordinator: Responsible for all materials that need to be produced in hard copy form over the course of the exhibition, including those needed for public programs; Assist with the final stages of sending the catalogue to print

Curator of Architecture & Design: Responsible for developing the design portion of the exhibition, working closely with the Community partner, Curator, Exhibition manager, and Project manager

Architecture & Design coordinator: Support the work of the A&D Curator

Communications manager: Develop and implement communication strategy for all components of the project, including the exhibition at the museum, education and public programs, and outreach programs

Communications coordinator: Support the work of the Communications manager

Educators: Realize the educational programs that are developed to take place at the host institution and at hosting community centers throughout the city

### **Community partner: Sixth Street Photography**

Role: The second of three primary partners, the Community partner will provide expertise gained from working with homeless artists for over a decade and serve as the guiding force behind the exhibition.

Curator: Working closely with the artists, the curator will develop a checklist of works and provide an overarching creative vision for the show that will be supported and realized by the project team.

## Community Stakeholders

### **University partner: University of San Francisco**

Role: As the third primary partner, the University will provide an academic foundation for the project as well as a student and teacher body of engaged individuals who are collectively committed to issues of social justice.

Academic Advisor: This individual, ideally from the Museum Studies program, will provide pro bono advice and counsel for the Project manager and team as the process unfolds. S/he will also help to secure University support for the day of awareness that is to be implemented as part of the project's long-term goals.

Other roles:

Curatorial Advisor: This individual may be an independent curator, a professor of art history, or museum professional with curatorial experience who is able to provide pro bono support from a third party perspective.

A&D Advisor: This individual may be a curator of urban studies, design professional with a focus on providing solutions to modern day challenges in cities, or an architect with related experience who is able to provide pro bono support for the project

Artists: The artists whose work will be exhibited will largely be photographers with a direct history of involvement with the Community partner – they will be responsible for creating the work that will be installed on the gallery walls

Designers: The designers will propose solutions to homelessness that will be responded to by the community at large – the selected design will be proposed for implementation in the city and has the potential to have boundless impact on the lives of those experiencing homelessness in San Francisco

Community organizations either specifically focused on homeless or engaged in partnerships in related areas of social change: Engage and solicit support, feedback, research, data, experiences

California Youth Connection

Intersection for the Arts

National Law Center on Homelessness and Poverty

National Alliance to End Homelessness

SOMArts

St. Francis Homelessness Challenge

Government Agencies: Request involvement and support specifically for design solution proposal

San Francisco Department of Homelessness and Supportive Housing

San Francisco Planning Department

San Francisco Department of Children, Youth, and Families

San Francisco Mayor's Office of Housing and Community Development

Resources for people experiencing poverty and/or homelessness, including those which focus specifically on housing: Engage and solicit research, data, experiences

Community Housing Partnership

Larkin Street Youth Services

LifeMoves

TODCO Development Co.

SHELTER, Inc.

Educational Resources: Identify and invite an Academic Advisor; Engage and solicit support, feedback, research, data, experiences; Invite to opening events and spread word about exhibition and public programs

Academy of Art, San Francisco

California College of the Arts

## Community Stakeholders

CCA Wattis Institute for Contemporary Arts  
City College of San Francisco  
Massachusetts Institute of Technology  
Mills College  
San Francisco Art Institute  
San Francisco State University  
University of California, Berkeley  
University of California, San Francisco  
University of Southern California School of Architecture

Museums, Cultural Institutions, and Arts Organizations: Invite to attend opening events and spread word about exhibition and public programs

Asian Art Museum  
Contemporary Jewish Museum  
Foster Youth Museum  
Oakland Museum of California  
San Francisco Museum of Modern Art  
Santa Cruz Museum of Art and History  
SOMArts  
Tenderloin Museum

Design collaborators: Identify and invite a Design Advisor; Engage and solicit support, feedback, research, data, experiences; Invite to opening events and spread word about exhibition and public programs; Solicit support from an A&D Advisor

1+  
Habitat for Humanity  
MADWORKSHOP  
Project H Design  
SEED Network



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